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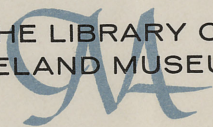
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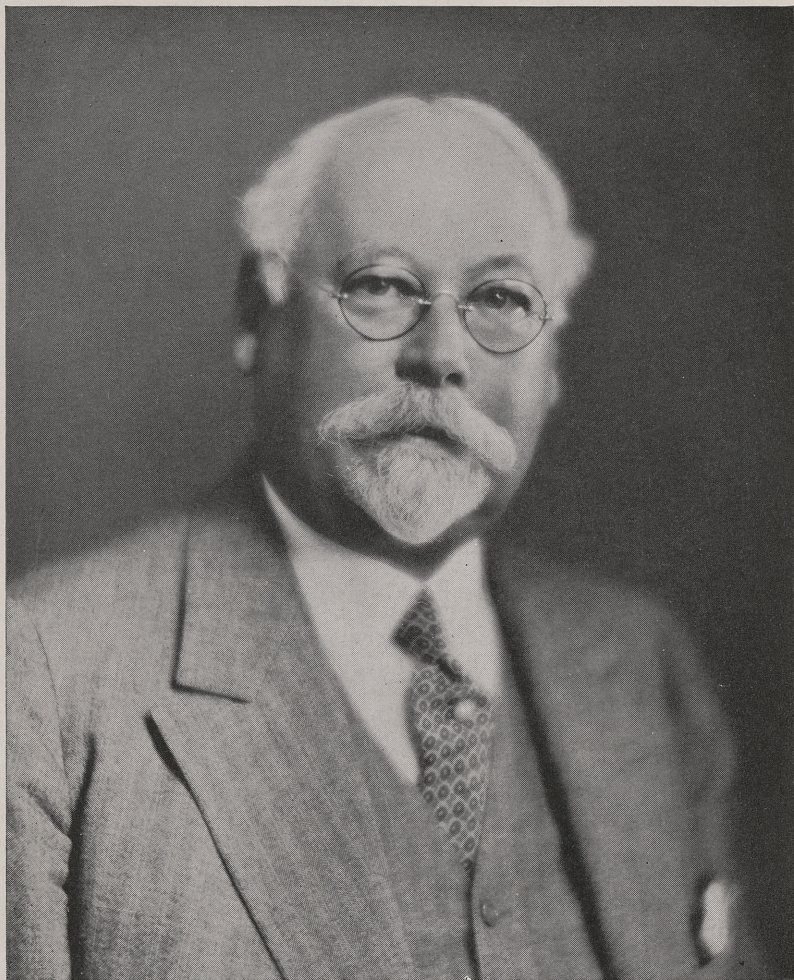
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CATALOGUE OF THE
JOHN L. SEVERANCE COLLECTION
BEQUEST OF JOHN L. SEVERANCE, 1936



JOHN L. SEVERANCE, 1863-1936



5. PORTRAIT OF SIR THOMAS HANMER, BART.
SIR ANTHONY VAN DYCK

CATALOGUE OF THE
JOHN L. SEVERANCE COLLECTION
BEQUEST OF JOHN L. SEVERANCE

1936

THE CLEVELAND MUSEUM OF ART

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CATALOGUE OF THE JOHN L. SEVERANCE COLLECTION

BEQUEST OF JOHN L. SEVERANCE, 1936

THE Bequest of the Severance Collection to The Cleveland Museum of Art ranks among the most important donations of which any museum has ever been a recipient. In the breadth of the interests the collection displays, in the perfection of its taste, in the high level of its quality, it adds immeasurably to the distinction of the Museum.

Mr. Severance was a Trustee from June 24, 1915, a member of the Accessions Committee from November 19, 1920, and President of the Museum from June 18, 1926, until his death on January 16, 1936. He had, therefore, a profound influence upon the growth of the Museum collection, as well as upon the development of those Museum policies which had to do with its service to the community. He believed that a museum collection must be founded on the highest level of quality. He and Mrs. Severance carried out the same thought in the selection of their own private collection, and when he left it to the Museum, with penetrating liberality, he did not hedge his gift about with restrictions which would hamper in any way its greatest use. He had indicated for many years that the collection would come to the Museum, a far-sighted action which permitted the Museum to orient its purchase policy so that it might avoid duplication.

In their lifetime Mr. and Mrs. Severance were among the greatest donors to the Museum. The great Collection of Arms and Armor was given by them at the opening of the Museum in 1916. Important ivories, rare watches, and other fine things came as his gift at other times, and in 1930 he presented a unique series of Romanesque capitals in memory of his wife, Elisabeth DeWitt Severance, who predeceased him.

This catalogue has been made possible through the generosity of Mr. Severance's sister, Mrs. Francis F. Prentiss.

WILLIAM M. MILLIKEN

DEPARTMENT OF PAINTINGS

Covering a period from 1480 to 1835, the sixteen pictures in the Severance Bequest illustrate a wide variety of European painting in fine examples. They include five religious pictures, a Renaissance *cassone* panel, seven portraits of distinction, and three landscapes.

Four of the religious group are Flemish panels, which fall within the second generation of that school of painting. Dated around 1480, "The Annunciation" by Aelbrecht Bouts is one of four versions possibly inspired by a lost work of his father, Dirk. The painting shows the influence of Van der Weyden in its religious features, and the treatment of subject is softer and the style more richly ornamented than is that of Dirk Bouts. Similar technically, but somewhat later in date, is the anonymous panel, "An Abbot Praying." It shows a man in ecclesiastical habit, with hands in the attitude of prayer; in the distance are seen the church towers of Notre Dame and St. Sauveur, Bruges. The style of the portrait suggests a hand close to Memling's. Besides the foregoing, there are two pictures, "St. Barbara" and "St. Catherine," which were originally attributed to Herri met de Bles, and now are given by Friedländer to the author of the large altarpiece in the Chapelle du Saint-Sang, Bruges. The types are those of Quentin Massys from Antwerp rather than those of the masters of Bruges. The richness of the fabrics delineated and the Italian landscapes which appear in the background set the date of the pictures well after 1500. The last three panels mentioned may have formed parts of large altarpieces.

Whereas in Flemish religious art of the fifteenth century, the spiritual was dominant, in Italian art of the same period, especially that of Venice, the human was emphasized. The *Sacra Conversazione* by Cima da Conegliano in the Severance Bequest, about 1505 in date, is typical of the work of the contemporary school of Bellini; the landscape and the figures reflect the vicinity of, and the types to be found in, Cima's hill town of Conegliano.

Earlier in date is the *cassone* panel by Jacopo del Sellaio, a Florentine artist whose decorative work followed in the wake of the narrative style of Ghirlandaio and the Lippi. Sellaio reflected the mundane society of the day, clothing the ancient



I. THE ANNUNCIATION

AELBRECHT BOUTS

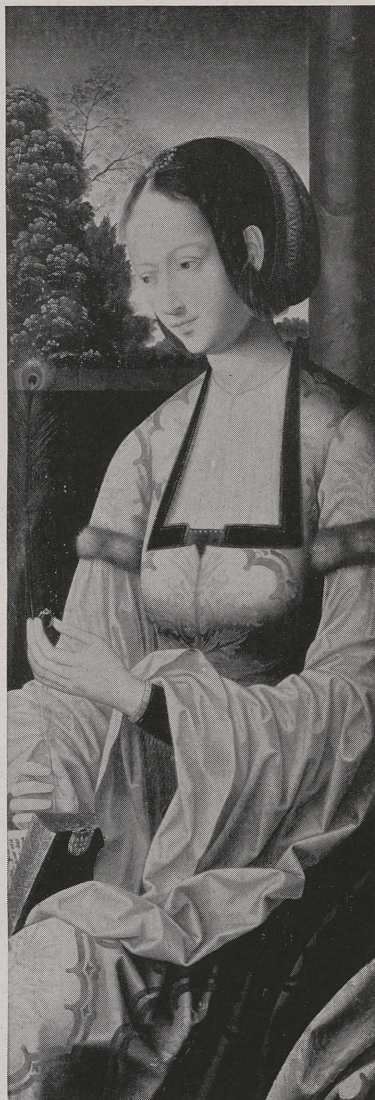


12. AN ABBOT PRAYING

NETHERLANDS SCHOOL, XV CENTURY



9. ST. BARBARA



10. ST. CATHERINE

MASTER OF ST. SANG



2. THE VIRGIN AND CHILD WITH ST. ANTHONY ABBOT,
ST. LUCY (?), AND TWO DONORS
CIMA DA CONEGLIANO



3. TRAVELERS IN A HILLY LANDSCAPE WITH A RIVER

ALBERT CUYT

legend of Tarquin's entry into Rome in the styles and costumes of his contemporary world.

The basis of most European painting was in Italy. Van Dyck learned his style and elegance, his masterly craftsmanship, from the Venetians. The earliest of the seven portraits in the Bequest, and one of the most outstanding pictures in the group, is the Van Dyck painted in 1637, the "Portrait of Sir Thomas Hanmer, Bart.," equerry and cupbearer of King Charles I. Beautifully painted, unquestionably a good likeness, and of high rank as a character portrayal, the picture stands between the early works of Van Dyck, somewhat austere in aspect, and the later paintings with their flamboyant comeliness. In its simplicity and its directness, the Thomas Hanmer possesses the severity found in the best Titian portraits.

While Van Dyck followed styles of painting in a traditional manner, Rembrandt experimented with different styles, developing chiaroscuro to dramatize his character studies. The Severance "Portrait of a Youth," perhaps a self-portrait done by Rembrandt in 1632, shows the early Rembrandt, the meticulous craftsman, and foreshadows the unique expression of his later days.

Contemporaneously with the portrait work of Van Dyck and Rembrandt, there was developing in France a distinctive style of portraiture which during this and the succeeding century reflected the fashion and modes of the day. The long reign of Louis XIV was marked by ponderous and grandiose work, the Regency and Louis XV Periods, by gay, elegant representations. Of this latter period is the portrait of Louis XV's daughter, "Madame Henriette of France as Diana," by Nattier. It is a sensuous piece, soft and gracious, with colors predominantly pink and blue. Even more visually intoxicating is the Drouais portrait of "La Marquise d'Aiguirandes," with its extraordinary versatility in the presentation of textures of velvet, satin, and embroidery, its brilliant and sparkling painting technique, and its general air of powder and perfume. It is unmistakably a creation of eighteenth-century France.

In Johnsonian England the portrait school followed in the wake of the Fleming, Van Dyck, and, like the French School, mirrored the tastes and fashions of the day. Reynolds and Gainsborough were its most prominent exponents.

Reynolds was not only the leading painter, but a very original

designer whose technical achievements were the result, not alone of his traditional training, but of the study of the Venetian technique at first hand. His pictures are notable, especially the larger ones, for the feeling of spaciousness they convey, a feature very evident in the Severance portrait of the sisters, "The Ladies Amabel and Mary Jemima Yorke." The picture, painted in 1761, is definitely dated by its style and costumes.

Gainsborough was Reynolds's peer, and the difference in their painting was only one of temperament. The remarkable ability of Reynolds to reproduce a likeness was shared by Gainsborough, but the latter, as is seen in the Severance picture, "Portrait of Eleanor, Lady Hylton," invented a mode of interpretation for all his subjects—pointed features and hazy atmosphere—so that even though the likenesses correspond very closely to other renderings of the same people, there is no mistaking a Gainsborough portrait.

Sir Thomas Lawrence, of a later generation, was closer in some respects to Van Dyck, but his work also shows a strong nineteenth-century quality, with vigorous, broad brushwork tending towards a freer technique. This is apparent in the Severance portrait, "The Daughters of Colonel Thomas Carteret Hardy."

To turn to the three landscapes in the Bequest. Two are Dutch pictures of the seventeenth century: one, by Meindert Hobbema, a woodsy country scene filled with heavily foliated trees and the luscious sombreness of this artist's mood; the other, by Albert Cuyp, a bucolic landscape characteristically Dutch. The third of the landscapes is a Turner, "Burning of the Houses of Parliament, 1834," of which there are two other versions. Turner was an eyewitness of the scene, and not only has he produced in this painting a document of importance, but in this, his later manner, he has reached one of the heights of interpretive painting.

HENRY S. FRANCIS



13. PORTRAIT OF A YOUTH REMBRANDT HARMENSZ VAN RIJN



6. PORTRAIT OF ELEANOR, LADY HYLTON

THOMAS GAINSBOROUGH
GAINSBOROUGH DUPONT



14. THE LADIES AMABEL AND MARY JEMIMA YORKE

SIR JOSHUA REYNOLDS



8. THE DAUGHTERS OF COLONEL THOMAS CARTERET HARDY
SIR THOMAS LAWRENCE



4. LA MARQUISE D'AIGUIRANDES

FRANÇOIS HUBERT DROUAIS



11. MADAME HENRIETTE OF FRANCE AS DIANA JEAN MARC NATTIER

CATALOGUE OF PAINTINGS

BOUTS, AELBRECHT, FLEMISH, C.1460-1549.

1. THE ANNUNCIATION (Plate I). Oil on Wood. Colls.: Von Kramm-Sierstorpff; Eugen Schweitzer.

Three other versions exist: Munich; Kaiser Friedrich, Berlin; Leningrad.

Height 19 $\frac{3}{4}$ "; width 16 $\frac{3}{8}$ ".

Acc. No. 42.635

CIMA DA CONEGLIANO, ITALIAN, VENETIAN, 1460-C.1517.

2. THE VIRGIN AND CHILD WITH ST. ANTHONY ABBOT, ST. LUCY (?), AND TWO DONORS (Plate IV). Oil on Wood. Coll.: H. L. Bischoffsheim.

Height 22 $\frac{1}{2}$ "; width 31 $\frac{7}{16}$ ".

Acc. No. 42.636

CUYP, ALBERT, DUTCH, 1620-1691.

3. TRAVELERS IN A HILLY LANDSCAPE WITH A RIVER (Plate IV). Oil on Wood.

Signed: A. CUYP, lower right corner. Colls.: J. Van der Linden Van Slingeland; Sir Simon Clarke; George Hibbert; Richard Foster; Henry Bevan; Sir John Dean Paul, grandson of H. Bevan; Alfred de Rothschild.

Engraved by Maillot in the Lebrun Gallery, and recorded by Smith in his *Catalogue Raisonné*.

Height 18 $\frac{5}{16}$ "; width 29 $\frac{7}{16}$ ".

Acc. No. 42.637

DROUAIS, FRANÇOIS HUBERT, FRENCH, 1727-1775.

4. LA MARQUISE D'AIGUIRANDES (Plate VIII). Oil on Canvas. Signed: DROUAIS FECIT 1759. Coll.: M. de Callieux, descendant of the sitter.

The sitter was the daughter of Mlle. Leduc de Jouvoie and the Comte de Clermont, Prince of the Royal Blood. The painting was exhibited in the Exhibition of French Art from 1200-1900 in Burlington House, London, 1932.

Height 39 $\frac{3}{4}$ "; width 31 $\frac{1}{8}$ ".

Acc. No. 42.638

DYCK, SIR ANTHONY VAN, FLEMISH, 1599-1641.

5. PORTRAIT OF SIR THOMAS HANMER, BART. (Frontispiece). Oil on Canvas. Colls.: Lord Newport; The Bunbury Family.

Written on back of picture: SIR THOMAS HANMER, BART., PAINTED BY VAN DYCK ABOUT THE YEAR 1637. Sir Thomas Hanmer of Hanmer was second Baronet of Bettisfield Park, Flintshire, and cupbearer to Charles I. This may be the picture to which Sir John Evelyn refers in his diary: "January 24th, 1684-85. I din'd at Lord Newport's, who had some excellent pictures, especially that of Sir Tho. Hanmer by Van Dyck, one of the best he ever painted." *Evelyn's Diary*, Wheatley's ed., 1879, Vol. II, p. 440.

Height 42 $\frac{1}{16}$ "; width 32 $\frac{1}{2}$ ".

Withdrawn. 5/60

Acc. No. 42.639

~~GAINSBOROUGH, THOMAS, R. A., ENGLISH, 1727-1788.~~

6. PORTRAIT OF ELEANOR, LADY HYLTON (Plate V). Oil on Canvas. Colls.: Lord Hylton; William Joliffe, Esq.

Height 30 $\frac{1}{4}$ "; width 25 $\frac{1}{8}$ ".

Acc. No. 42.640

GAINSBOROUGH DUPONT 21

1754-1797

nephew and pupil of Thomas Gainsborough.

HOBBEEMA, MEINDERT, DUTCH, 1638-1709.

7. WOODED LANDSCAPE WITH FIGURES (Plate IX). Oil on Canvas. Signed: M. HOBBEEMA, lower right. Colls.: Mrs. W. Atherton, who left it to her daughters; daughter of Judge Alan Park, a cousin of the Misses Atherton.

Height $33\frac{3}{16}$ "; width 44".

Acc. No. 42.641

LAWRENCE, SIR THOMAS, P. R. A., ENGLISH, 1769-1830.

8. THE DAUGHTERS OF COLONEL THOMAS CARTERET HARDY (Plate VII). Oil on Canvas. Colls.: D. L. Lysons; Camillo Roth; Charles T. D. Drews.

Mezzotinted by J. B. Pratt, 1901.

Height $50\frac{3}{4}$ "; width $40\frac{5}{8}$ ".

Acc. No. 42.642

MASTER OF ST. SANG, FLEMISH, BRUGES, act. c. 1520.

9. ST. BARBARA } (Plate III). Tempera on Wood. Colls.: Claude A. C.
10. ST. CATHERINE } Ponsonby; J. H. Dunn.

Height 34"; width $11\frac{3}{4}$ ".

Acc. Nos. 42.633-4

NATTIER, JEAN MARC, FRENCH, 1685-1766.

11. MADAME HENRIETTE OF FRANCE AS DIANA (Plate VIII). Oil on Canvas. Signed: NATTIER P. X., 1752. Colls.: Comte de Pimodan; Madame Dainhaut. Madame Henriette was a daughter of Louis XV and the Queen, Marie Leczinska.

Height $39\frac{9}{16}$ "; width $31\frac{9}{16}$ ".

Acc. No. 42.643

NETHERLANDS SCHOOL, XV CENTURY.

12. AN ABBOT PRAYING (Plate II). Oil on Wood. Coll.: Rodolphe Kann.

Height $14\frac{11}{16}$ "; width $12\frac{1}{2}$ ".

Acc. No. 42.632

REMBRANDT HARMENSZ VAN RIJN, DUTCH, 1606-1669.

13. PORTRAIT OF A YOUTH (Plate V). Oil on Wood. Signed: RHL VAN RYN, 1632, right center. Colls.: De Gaignat, 1768; Choiseul-Praslin, 1793; Rochard, 1868; Alphonse Oudry, 1869; Henri Pereire; Max Kann, 1879; Rodolphe Kann; Senator H. Mir.

This is a companion painting to the "Liesbeth Van Rijn" in the collection of Frederick W. Clifford, Minneapolis, and is possibly a portrait of Rembrandt himself. The medal is the order of St. Michel. The picture has been engraved by Léopold Lowenstam.

Height $22\frac{3}{4}$ "; width $17\frac{1}{4}$ ".

Acc. No. 42.644

REYNOLDS, SIR JOSHUA, P. R. A., ENGLISH, 1723-1792.

14. THE LADIES AMABEL AND MARY JEMIMA YORKE (Plate VI). Oil on Canvas. Colls.: Baroness Lucas of Crudwell and Dingwall; Earl de Grey; Earl Cowper.

Painted in 1761. It was mezzotinted by Edward Fisher in 1762.

Height 77"; width $67\frac{1}{2}$ ".

Acc. No. 42.645



7. WOODED LANDSCAPE WITH FIGURES

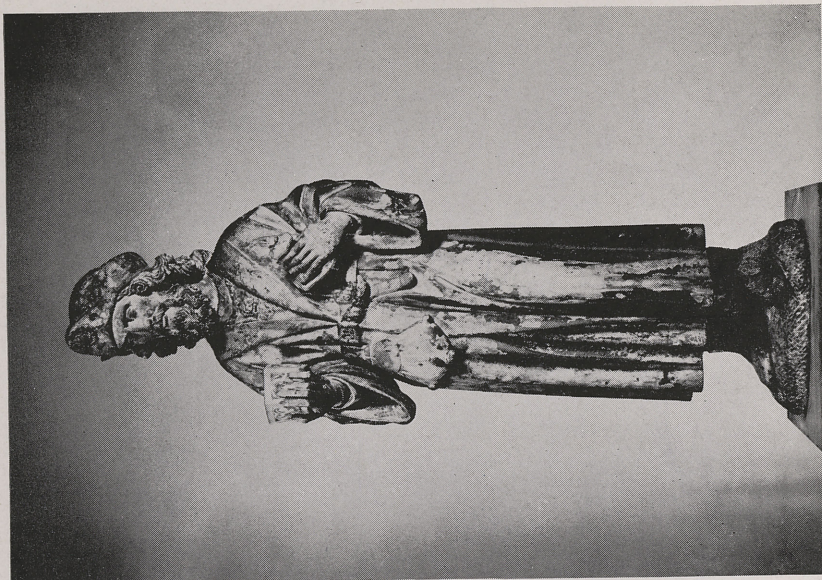
MEINDERT HOBBEEMA



16. BURNING OF THE HOUSES OF PARLIAMENT, 1834
JOSEPH MALLORD WILLIAM TURNER



17. VIRGIN AND CHILD ILE-DE-FRANCE, XIV CENTURY
Ex Collection: Marcel Cottreau



18. ST. JAMES
FRENCH, SCHOOL OF BURGUNDY, XV CENTURY

SELLAIO, JACOPO DEL, ITALIAN, FLORENTINE, 1442-1493.

15. CASSONE PANEL: Tarquin's Entry into Rome. Oil on Wood, transf. to canvas. Colls.: Lippmann; Guillaume.

The scene represents the entry into Rome of the first Tarquin (Lucius Tarquinius Priscus (616-578) and his wife, Tanaquil. According to the legend, as Tarquin was about to enter the city, the eagle flew down, seized his helmet and, after flying to a great height with it, replaced it on his head. This was regarded as an omen that the Tarquini would rise to great power in Rome. The full story is contained in Livy.

Height 17 $\frac{3}{8}$ "; width 66".

Acc. No. 42.646

TURNER, JOSEPH MALLORD WILLIAM, R. A., ENGLISH, 1775-1851.

16. BURNING OF THE HOUSES OF PARLIAMENT, 1834 (Plate IX). Oil on Canvas. Colls.: John Marshall; Victor Marshall; James Marshall.

Painted in 1835. A view of the fire from the Surrey side of Charing Cross Bridge, looking up the Thames towards Westminster Bridge. There are two other versions recorded by Armstrong, one of which is now in the McFadden Collection in the Pennsylvania Museum.

Height 36 $\frac{1}{2}$ "; width 48 $\frac{1}{2}$ ".

Acc. No. 42.647

DEPARTMENT OF DECORATIVE ARTS

SCULPTURE

The catholicity of Mr. Severance's taste is nowhere more clearly shown than in the sculptures, which range in date from fourteenth to twentieth century.

The earliest piece, small in size, is an exquisite Virgin and Child in white marble. Its elegant draperies drawn across the body and falling in graceful cascades on either side of the body and its crown worn far back on the head are characteristics of the fourteenth century and the Île-de-France School, the sophisticated group which centered about Paris. The greater realism of a later century is shown in a figure which may be St. James. This fifteenth-century masterpiece, almost life-size, came from the Abbey of Moutiers-Saint-Jean, situated in Burgundy between Dijon and Autun. Realism was carried on and reached its apex about the turn of the century. It finds a most charming expression in a sculptured bust which has been identified as Anne de Bretagne, Queen of France, and which can be dated around 1500.

While France clung to the traditions of Gothic art, Italy, seventy-five years earlier, by 1425, had broken with the Gothic tradition. In the movement called the Renaissance, the rebirth

of the classical spirit, Italy rediscovered the individual and thereby laid the foundation for western culture of today.

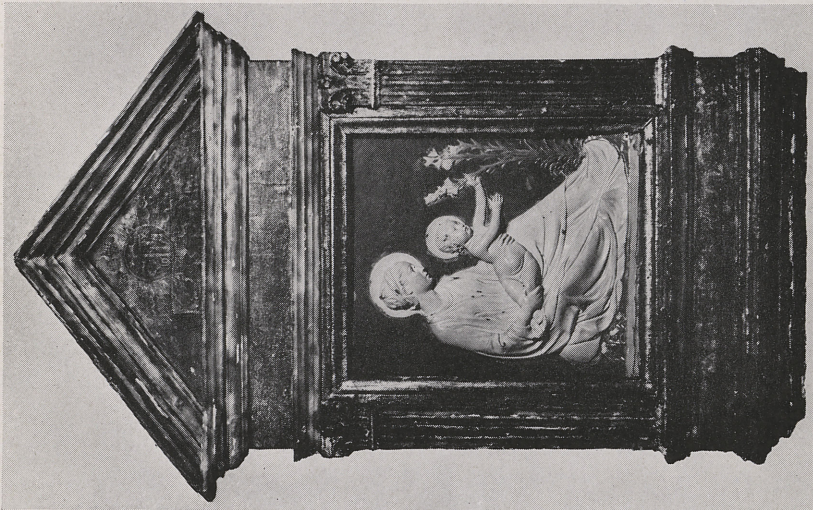
Simplicity or rugged strength marks the work of the first generation of Renaissance sculptors, such as Luca della Robbia and Donatello. Typical of della Robbia is the charming, glazed terra cotta plaque in a tabernacle frame of the period. It is a Madonna of the so-called Rovezzano type, a graceful Madonna and Child seated against a simple background. Verrocchio was a close follower of the more powerful types of Donatello, and although the Severance figure of St. John cannot be identified with certainty as by Verrocchio, it can be associated with a group of similar subjects by a sculptor known as the Master of the Statuettes of St. John. This artist was so close to Verrocchio that he may even be confused with the master himself. Attention should also be drawn to the magnificent paschal candlestick in another material—bronze, attributed to Riccio, the great Paduan follower of Donatello. Riccio drew his inspiration for this from masterworks left by Donatello in Sant' Antonio at Padua.

The second generation of sculptors was more relaxed, more gracious and human. Typical of this later fifteenth-century tendency is the polychromed terra cotta Madonna and Child of the year 1478 by Antonio Rossellino, comparable in general style to the monument of Francesco Neri by that master in Santa Croce. Particularly charming and in the same relaxed spirit is the Christ Child by Baccio da Montelupo. This figure has a romantic history, having been made to replace a broken one by Desiderio da Settignano on the high altar of San Lorenzo in Florence.

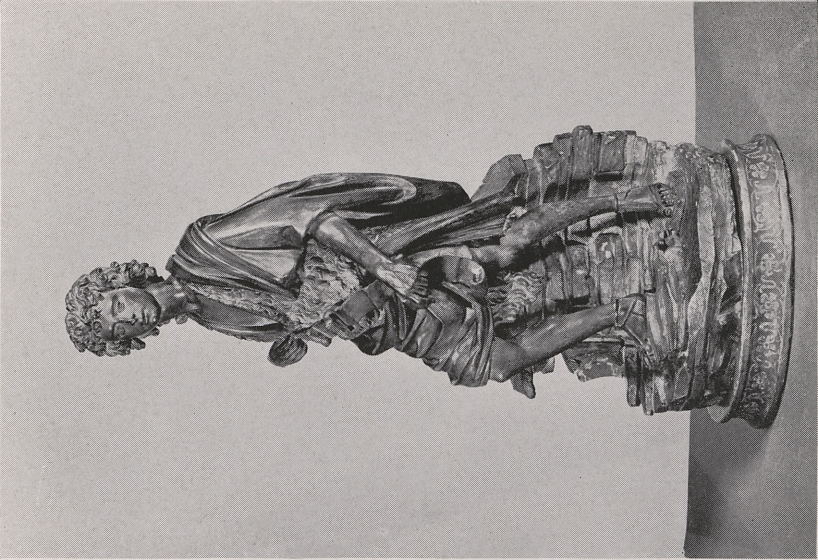
Another piece, two centuries later, late seventeenth-century, is a replica of the Warrior Borghese, cast by Balthasar (Johann B.) Keller, famous bronze caster under Louis XIV.

The eighteenth century is marked by two pieces. One, of ivory, a replica of the sixteenth-century bust by Germain Pilon in the Louvre, can be identified as Henry III; tradition says it came from the collection of Madame du Barry. The other, in terra cotta, is a delightful group by Clodion, "Maiden and Infant at Play," a piece which epitomizes the gay, frivolous spirit of the Louis XVI Period.

There are, finally, modern American sculptures, two small horsemen by Herbert Haseltine, and two life-size figures by Malvina Hoffman and Janet Scudder, respectively.



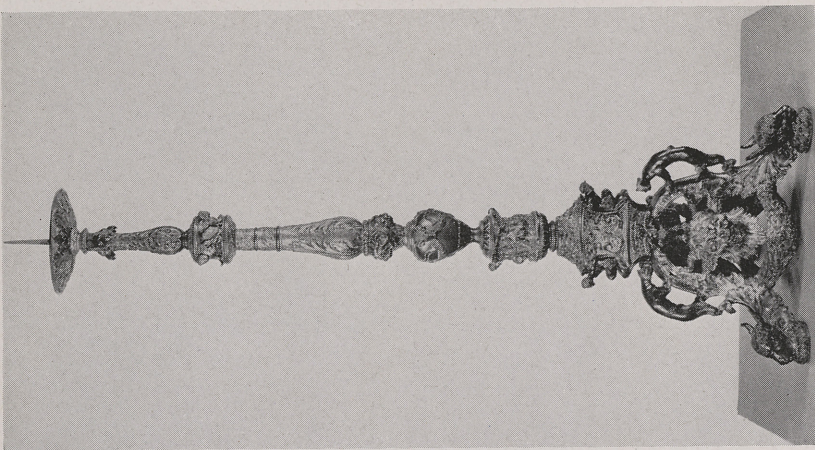
22. GLAZED TERRA COTTA MADONNA AND CHILD, C. 1460-70
LUCA DELLA ROBBIA
Ex Collection: Baron Winspeare



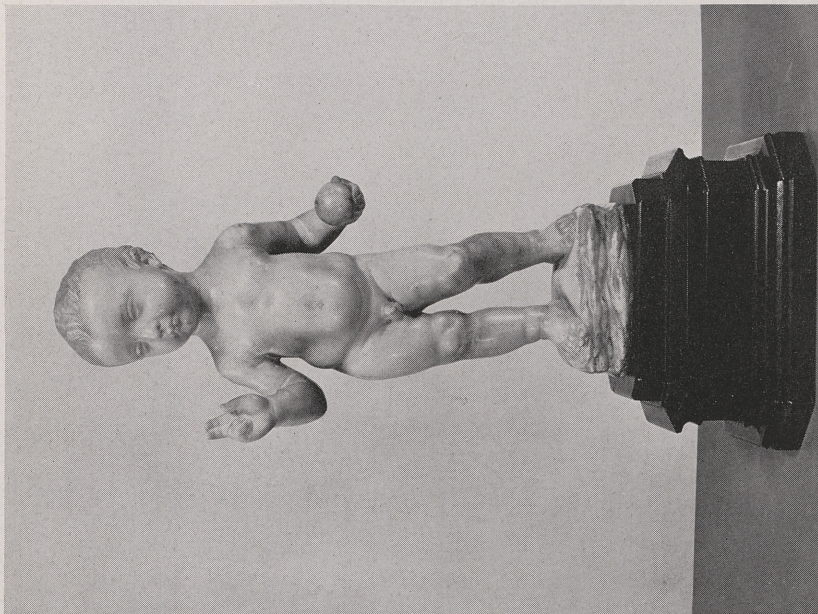
21. ST. JOHN
MASTER OF THE STATUETTES OF ST. JOHN
Ex Collection: Emil Gavet



23. TERRA COTTA MADONNA AND CHILD, c. 1478
ANTONIO ROSSELLINO



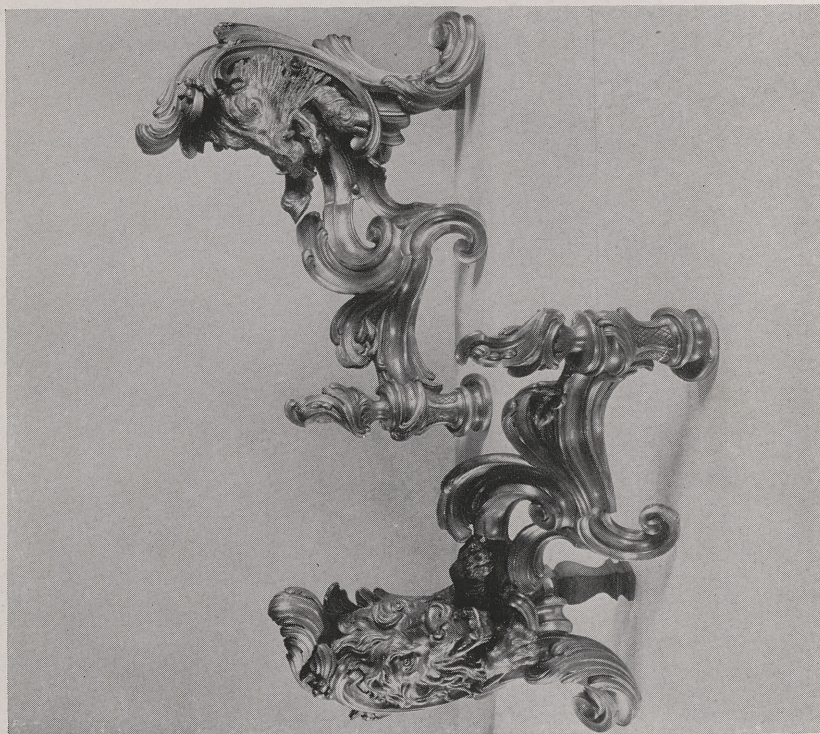
22. PASCHAL CANDLESTICK RICCIO (ANDREA BRIOSCO)
Ex Collection: Prince Spada



24. THE CHRIST CHILD
BACCIO DA MONTELUPO
Ex Collection: Baron Reinhold Liphart



26. IVORY HEAD: HENRY III, AFTER ORIGINAL BY
GERMAIN PILON FRENCH, XVIII CENTURY
Ex Collections: Madame du Barry; Marquis of Hertford



72-3. PAIR ORMOLU FIRE DOGS, DATED 1752

JACQUES CAFFIERI



27. MAIDEN AND INFANT AT PLAY

CLAUDE MICHEL (CALLED CLODION)

Ex Collections: Paul Mewrice; Alphonse de Jonge

CATALOGUE OF SCULPTURE

17. VIRGIN AND CHILD (white marble), French, Île-de-France, XIV Century (Plate X). Coll.: Marcel Cottreau.

Height 1' 9½".

Acc. No. 42.784

18. ST. JAMES, French, School of Burgundy, XV Century (Plate X). From Abbey Moutiers-Saint-Jean.

Height 3' 2¼".

Acc. No. 42.785

19. BUST called ANNE DE BRETAGNE (stone), French, c.1500. Coll.: Countess d'Arjuzon.

Height 1' 2¾".

Acc. No. 42.786

ROBBIA, LUCA DELLA, ITALIAN, 1400-1481.

20. MADONNA AND CHILD (glazed terra cotta), c.1460-70 (Plate XI). In original tabernacle frame. So-called Rovezzano type. Coll.: Baron Winspeare, Rome.

Height 3' 7¾".

Acc. No. 42.782

MASTER OF THE STATUETTES OF ST. JOHN, ITALIAN, XV CENTURY.

21. ST. JOHN (Plate XI). This and a group of similar pieces are often attributed to Andrea del Verrocchio, 1435-88. Coll.: Emil Gavet.

Height 2' 4¾".

Acc. No. 42.781

RICCIO (ANDREA BRIOSCO), ITALIAN, PADUA, 1470-1532.

22. PASCHAL CANDLESTICK (bronze), (Plate XII). Made about 1510. May have been made at order of Riccio's patron, Gianfrancesco Gonzaga, Marquess of Mantua. Coll.: Prince Spada.

Height 4' ½".

Acc. No. 42.802

ROSSELLINO, ANTONIO, ITALIAN, 1427-C.1479.

23. MADONNA AND CHILD (terra cotta), c.1478 (Plate XII).

Height 4'.

Acc. No. 42.780

MONTELUPO, BACCIO DA, ITALIAN, c.1469-1533.

24. THE CHRIST CHILD (white marble), (Plate XIII). Made for Church of San Lorenzo, Florence, to replace Christ Child by Desiderio da Settignano used on high altar at Christmas. Coll.: Baron Reinhold Liphart.

Height 1' 5¼".

Acc. No. 42.779 *De Accession*

KELLER, BALTHASAR (JOHANN B.), SWISS, 1638-1702.

25. WARRIOR BORGHESE (bronze). The classical original in marble is in the Louvre.

Height 5' ½".

Acc. No. 42.793 *De Accession*

ANONYMOUS.

26. IVORY HEAD, French, XVIII Century (Plate XIII). After original by Germain Pilon, 1535-90, in the Louvre. Colls.: Madame du Barry; Marquis of Hertford. Subject has been identified as Henry III.

Height 1' 4 $\frac{3}{4}$ " with pedestal.

Acc. No. 42.788

MICHEL, CLAUDE (CALLED CLODION), FRENCH, 1738-1814.

27. MAIDEN AND INFANT AT PLAY (terra cotta), (Plate XIV). Signed: CLODION. Colls.: Paul Meurice; Alphonse de Jonge.

Height 12 $\frac{1}{4}$ ".

Acc. No. 42.783

HASELTINE, HERBERT, AMERICAN, 1877-

28-9. MOUNTED SPANISH HORSEMEN.

Height with base 9 $\frac{5}{8}$ "; width 2 $\frac{5}{8}$ "; depth 6 $\frac{1}{2}$ ".

Acc. Nos. 42.794-5

HOFFMAN, MALVINA, AMERICAN, 1887-

30. BOY AND PANTHER CUB. Made in 1915.

Height 5' 7 $\frac{1}{2}$ ".

Acc. No. 42.797

SCUDDER, JANET, AMERICAN, 1873-1940.

31. FOUNTAIN: DIANA.

Height 7' 7 $\frac{1}{2}$ ", base approximately 3' square.

Acc. No. 42.796

ANONYMOUS.

32. CAPITALS AND COLUMNS, French, c.1510.

Height 4' 2"; width 1' 11 $\frac{3}{4}$ "; depth 11 $\frac{1}{4}$ ".

Acc. No. 42.787

33-4. PAIR OF BRONZE URNS, French, XVIII Century. Coll.: Sir Richard Wallace, Château of Bagatelle.

Height 2' 11"; width 2' 5"; depth 1' 8 $\frac{1}{2}$ ".

Acc. Nos. 42.789-90

35-6. PAIR OF BRONZE URNS, French, XVIII Century. Coll.: Sir Richard Wallace, Château of Bagatelle.

Height 2' 7 $\frac{3}{4}$ "; width 2' 2 $\frac{3}{8}$ "; depth 1' 10".

Acc. Nos. 42.791-2

ITALIAN FURNITURE

In the realm of Italian furniture the Severance Collection includes many early types: the fifteenth- to sixteenth-century X-formed chair, exemplified by an ecclesiastical faldstool; a pair of sixteenth-century *sgabelli*, flatback stools elaborately carved; and the more usual rectangular chair of the seventeenth-century, back and seat upholstered, runners hugging the floor, and elaborate finials decoratively carved and gilded—one of the Severance chairs of this latter type showing the bees, emblem of the Barberini family. Also included in the Bequest are three



50. WALNUT ARMOIRE, DATED 1579
FRENCH, SCHOOL OF BURGUNDY, SECOND HALF XVI CENTURY
Ex Collections: Spitzer; Lord Swaythling



49. WALNUT DRESSOIR FRENCH, SCHOOL OF BURGUNDY, MIDDLE XVI CENTURY
Ex Collections: Royer; Baron Maurice de Rothschild

cassoni, or marriage chests, pieces especially characteristic of Italian furniture. The Severance chests are elaborately carved and gilded in the fashion of the sixteenth century. The rectangular one is probably Venetian, as is one of the other two. These latter have a curving shape and fine figural carving, and are illustrative of Florentine, Venetian, and Roman work of the High Renaissance, when the greatest artists did not disdain to design furniture.

CATALOGUE OF ITALIAN FURNITURE

37. ECCLESIASTICAL FALDSTOOL, Italian, XV-XVI Century. Brass and iron, upholstered in red velvet. Coat of arms of a cardinal.

Height 2' 10"; width 2' 5¾"; depth 1' 7⁄8". Acc. No. 42.616

38-9. PAIR OF WALNUT CHAIRS, Italian, Late XVI Century. *Sgabello* type. Coll.: Lord Foley.

Approximate measurements: Height 3' 3½"; width 1' 1¼"; depth 1' 5¾".
Acc. Nos. 42.610-1

40. WALNUT ARMCHAIR, Italian, XVII Century. Upholstered in red velvet with embroidered panel.

Height 4' 6¾"; width 2' 2⅛"; depth 2' 7⁄8". Acc. No. 42.615

41. WALNUT ARMCHAIR, Italian, XVII Century. Upholstered in red antique velvet. Coat of arms of a Barberini Cardinal.

Height 4'; width 2' 1⅞"; depth 1' 11½". Acc. No. 42.614

42. WALNUT CASSONE, OR MARRIAGE CHEST, Italian, Venetian, Middle XVI Century.

Height 2' 8⅝"; width 5' 8"; depth 1' 9¼". Acc. No. 42.608

43. WALNUT CASSONE, OR MARRIAGE CHEST, Italian, Venetian, Middle XVI Century. Coat of arms of Masino family. Coll.: Fletcher.

Height 2' 3"; width 5' 8¾"; depth 1' 10½". Acc. No. 42.607

44. WALNUT CASSONE, OR MARRIAGE CHEST, Italian, First Half XVI Century. Coat of arms of Spada family.

Height 2' 1"; width 5' 7¾"; depth 1' 10". Acc. No. 42.609

45-6. PAIR OF PAINTED SIDE CHAIRS, Italian, Middle XVIII Century. Influenced by Louis XV style. Upholstered in gros- and petit-point.

Approximate measurements: Height 3' 5½"; width 1' 10¼"; depth 1' 8¾".
Withdrawn. 8/61 Acc. Nos. 42.612-3 De Accession

FRENCH RENAISSANCE FURNITURE

The Renaissance followed Charles VIII and Louis XII back to France after their campaigns in Italy. This movement came more than a half century late to France, which was then enjoy-

ing a late flowering of Gothic art. First, Italianate motifs mingle with Gothic; then Italianate motifs gain the ascendancy; finally, a style evolves, now purely French, even if the origin still shows.

Six truly remarkable pieces of French Renaissance furniture make one of the finest sections of the collection. Two tall-backed stalls show the triumph of the Italianate style under Francis I, 1515-47. The richly carved *dressoir*, said to have been made in 1541, is nevertheless typical of the reign of Henry II (1547-59), husband of Catherine de' Medici. In its rich decoration—fantastic carved figures, both animal and human, and great luxuriance of detail, it is purely French and of the Burgundian School. From the same province and only slightly later is the *armoire* from the Spitzer Collection,¹ a piece characteristic of objects fashioned by, or on the designs of, Hugues Sambin, master architect of Dijon. A table of similar date and provenance, rich in marquetry, bears repeatedly the fleur-de-lis of France, and is reputed to have belonged to Francis II, of France, and to have been given by his successor, Henry III, to Roger I de Saint Lary, Marechal de Bellegarde, from whose descendants it came. A chest from Normandy, similar to pieces in the Louvre and in the Musée de Cluny, rounds off the French Renaissance group.

CATALOGUE OF FRENCH RENAISSANCE FURNITURE

47. HIGH-BACK CHAIR OR STALL, French, 1515-47, Period of Francis I. Coll.: Prince de Sagan.

Height 5' 11"; width 2' 6"; depth 1' 6".

Acc. No. 42.602

De Accession

48. HIGH-BACK CHAIR OR STALL, French, Period of Francis I. Dated 1534.

Height 6' 1/4"; width 2' 4 1/8"; depth 1' 6 1/2".

Acc. No. 42.603

49. WALNUT DRESSOIR, French, School of Burgundy, Middle XVI Century (Plate XVI). Style of Hugues Sambin. Colls.: Royer; Baron Maurice de Rothschild. Said to have been made in 1541 for Gabriel D'Anglière, Chamberlain of Priory of Anglière.

Height 4' 11 5/8"; width 4' 3"; depth 1' 7 1/4".

Acc. No. 42.606

50. WALNUT ARMOIRE, French, School of Burgundy, Second Half XVI Century (Plate XV). Dated 1579. Style of Hugues Sambin. Colls.: Spitzer (Cat., Vol. II, No. 13, plate 6); Lord Swaythling.

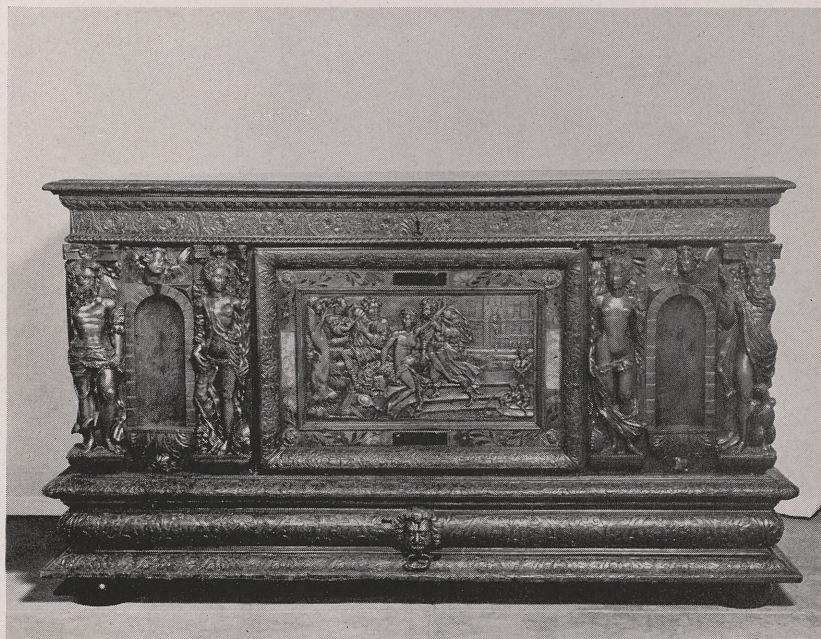
Height 7' 2 3/8"; width 5' 3 5/8"; depth 1' 10 1/8".

Acc. No. 42.605

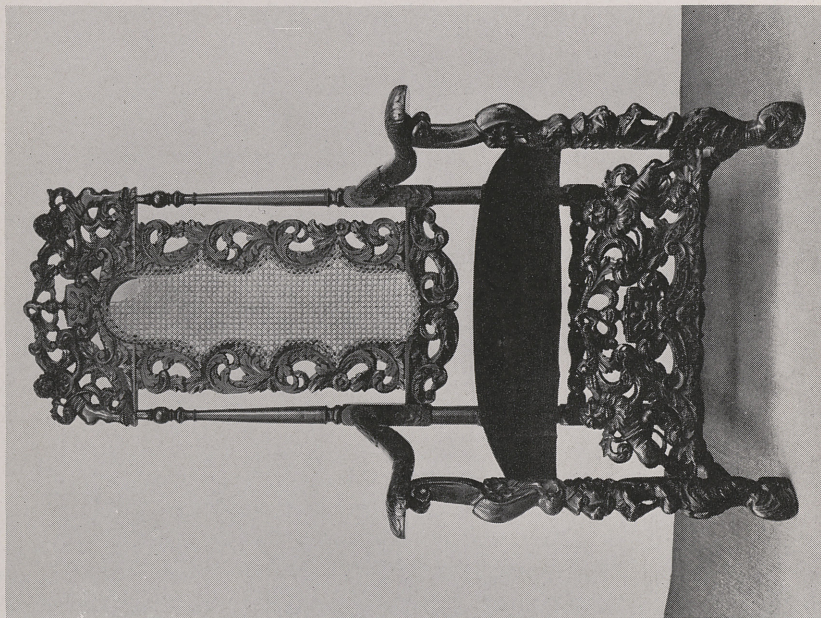
¹ Émile Molinier, *La Collection Spitzer: Les Meubles et bois sculptés*, Vol. II, No. 13, Pl. 6.



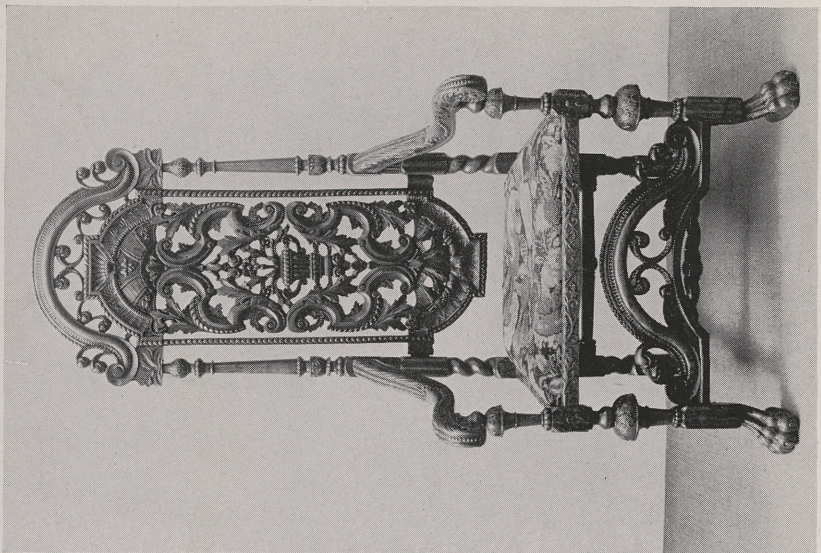
51. WALNUT TABLE WITH MARQUETRY TOP
FRENCH, SCHOOL OF BURGUNDY, SECOND HALF XVI CENTURY
Ex Collection: Duke of Bellegarde



52. OAK CHEST
FRENCH, NORMANDY, SECOND HALF XVI CENTURY
Panel on Front: Susanna and the Elders



54. WALNUT ARMCHAIR, 1680-85
ENGLISH, PERIOD OF CHARLES II
Ex Collections: A. E. Marlow; Kennedy



55. WALNUT ARMCHAIR, 1685-90
ENGLISH, PERIOD OF JAMES II
Ex Collections: A. E. Marlow; Kennedy

51. WALNUT TABLE WITH MARQUETRY TOP, French, School of Burgundy, Second Half XVI Century (Plate XVII). Coll.: Duke of Bellegarde. Said to have belonged to Francis II and presented by Henry III to Roger I de Saint Lary, Marechal de Bellegarde.

Height 2' 10 $\frac{3}{4}$ "; approximately 4' 3 $\frac{1}{2}$ " square.

Acc. No. 42.601

52. OAK CHEST, French, Normandy, Second Half XVI Century (Plate XVII). Panel on front: Susanna and the Elders.

Height 3' 2"; width 5' 9"; depth 2' 4 $\frac{1}{4}$ ".

Acc. No. 42.604

ENGLISH FURNITURE

The Revocation of the Edict of Nantes in 1685 flooded England with skilled French artisans, and the advent in 1689 of William and Mary to the throne of England added a Flemish influence as well. From 1670 until 1700 fashions moved with amazing rapidity.

Noway is this evolution of style more conclusively told than by the chair. Unlike other pieces of furniture, chairs were usually made in sets, so the chance of survival of individual types has always been great. Many types are represented in the Severance Collection.

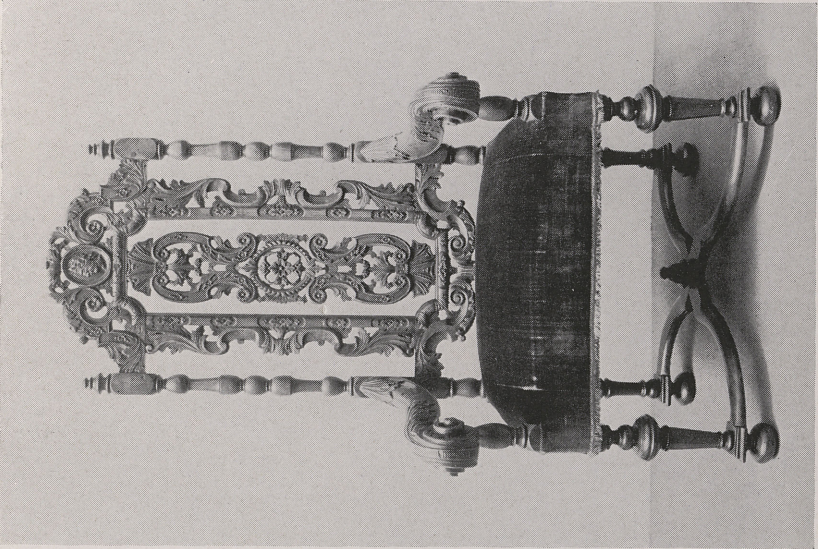
Walnut, not oak, had become the favorite wood, and in place of the ball turning, the Charles II chair, Cat. No. 53, used a twisted stretcher and legs, and a carved headpiece tenoned between twisted balusters. A second chair of the same period, Cat. No. 54, shows a further variation, the very similar and elaborate cresting now being doweled, a weaker construction, and the balusters turned, not twisted. Two chairs, Cat. Nos. 55-6, of a decade later, have tall carved and pierced backs in the French taste, but in one, Cat. No. 55, a Flemish scroll occurs in the front stretcher. In the second chair, Cat. No. 56, a flat serpentine stretcher with finial is introduced, but the cresting is securely tenoned in the old manner. The trend culminates in chairs, like Cat. Nos. 57-8, with high pierced French backs, flat Flemish serpentine stretchers, and elaborate crestings. In the William and Mary and Queen Anne Periods the high back finally goes out, and the cabriole leg and the more homely Flemish modes triumph for a time. But, inevitably, British characteristics win out, and although, about 1760-5, in the "French chairs" of Thomas Chippendale, Cat. Nos. 63-6, foreign influence appears again, it is interpreted with the forthrightness of the British cabinetmaker.

CATALOGUE OF ENGLISH FURNITURE

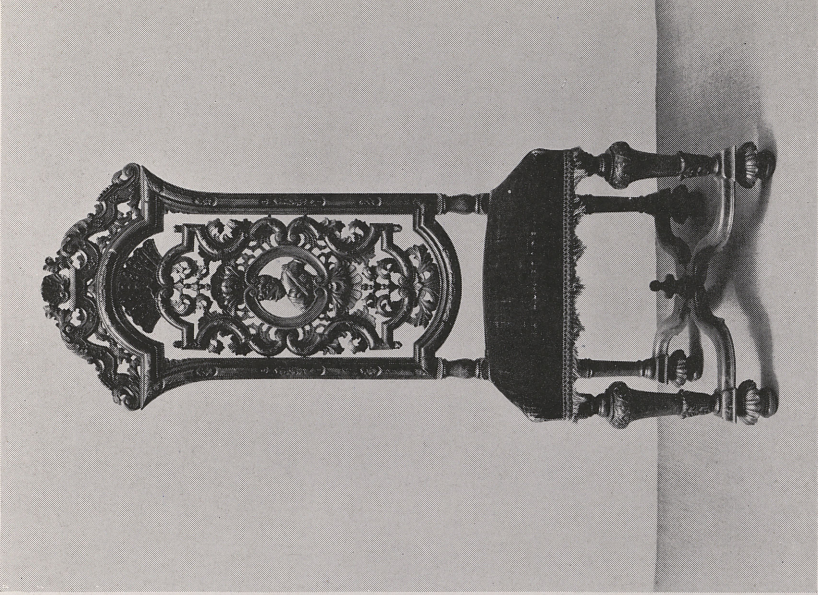
53. WALNUT SIDE CHAIR, English, c.1660-70, Period of Charles II. *De Accession*
Height 4' $\frac{3}{4}$ "; width 1' $7\frac{1}{2}$ "; depth 1' 6". Acc. No. 42.578
54. WALNUT ARMCHAIR, English, 1680-5, Period of Charles II (Plate XVIII).
Colls.: A. E. Marlow; Kennedy. *De Accession*
Height 4' $6\frac{3}{8}$ "; width 2' $4\frac{5}{8}$ "; depth 1' $11\frac{1}{4}$ ". Acc. No. 42.573
55. WALNUT ARMCHAIR, English, 1685-90, Period of James II (Plate XVIII).
Colls.: A. E. Marlow; Kennedy.
Height 4' $7\frac{3}{4}$ "; width 2' 3"; depth 2' $\frac{1}{4}$ ". Acc. No. 42.574
56. WALNUT ARMCHAIR, English, 1685-95, Transition Period, James II to William and Mary (Plate XIX). *De Accession*
Height 4' $4\frac{1}{2}$ "; width 2' 3"; depth 2' $\frac{1}{8}$ ". Acc. No. 42.575
- 57-8. PAIR OF WALNUT SIDE CHAIRS, English, c. 1695, Period of William and Mary (Plate XIX). Style of Daniel Marot.
Approximate measurements: Height 4' $7\frac{1}{4}$ "; width 1' $9\frac{3}{4}$ "; depth 1' 7". *De Accession*
Acc. Nos. 42.576-7
- 59-62. FOUR WALNUT SIDE CHAIRS, English, 1690-5, Period of William and Mary. Coll.: Earl of Sandwich. *De Accession*
Approximate measurements: Height 4' $7\frac{3}{8}$ "; width 1' $10\frac{1}{4}$ "; depth 1' 9".
42.579+ 42.582 withdrawn 7/60 Acc. Nos. 42.579-82
- 63-6. SET OF FOUR MAHOGANY ARMCHAIRS, English, 1760-5. Upholstered in needlework. Coll.: Audley End. So-called French Style of Thomas Chippendale. Needlework scenes, views of Audley End.
Approximate measurements: Height 3' 4"; width 2' $4\frac{3}{4}$ "; depth 2' $3\frac{1}{2}$ ". *De Accessioned .562+*
Acc. Nos. 42.567-70
67. WALNUT ARMCHAIR, English, 1670-90. Embroidered upholstery. *De Accession*
Height 4' $\frac{1}{2}$ "; width 2' 4"; depth 2' $2\frac{1}{4}$ ". Acc. No. 42.572
68. POLE SCREEN, English, c.1750. Style of Thomas Chippendale. Needle-point panel. *De Accession*
Height 4' $8\frac{3}{4}$ "; width 2' 6"; depth 1' $7\frac{1}{4}$ ". Acc. No. 42.571
69. TWO-TIER PEDESTAL TABLE, English, c.1790.
Height 2' $7\frac{3}{4}$ "; diameter 1' $3\frac{1}{4}$ ". Acc. No. 42.583 *De Accession*

EIGHTEENTH-CENTURY FRENCH FURNITURE

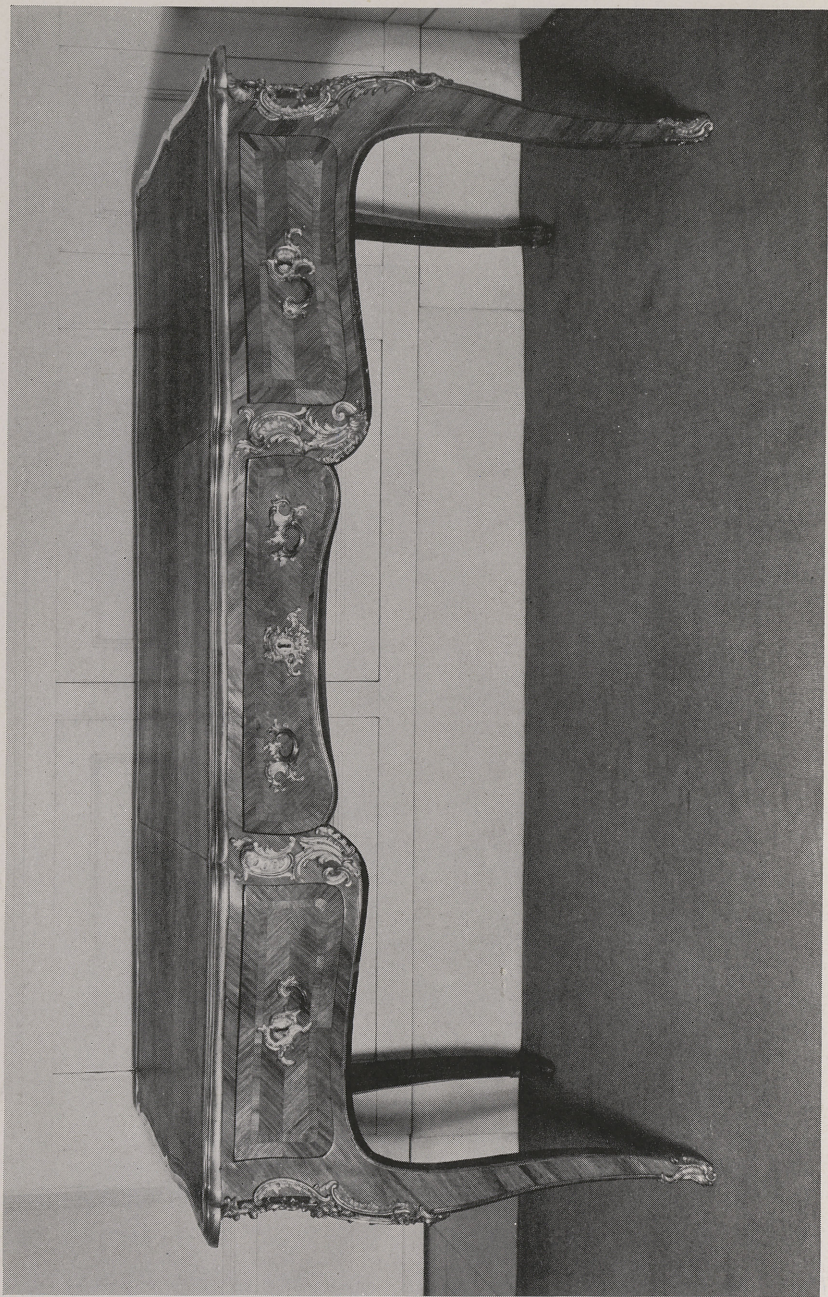
The rich and varied French eighteenth-century furniture in the Severance Collection is introduced by a petit-point-covered armchair in walnut, Louis XIV in period; it may be dated early in the 1700's. The somewhat abruptly broken curve, as the seat rail moves into the line of the leg, and the balanced



56. WALNUT ARMCHAIR, 1685-95
ENGLISH, TRANSITION PERIOD, JAMES II
TO WILLIAM AND MARY



58. WALNUT SIDE CHAIR, c.1695
ENGLISH, PERIOD OF WILLIAM AND MARY
Style of Daniel Marot



71. MARQUETRY TABLE-DESK, c.1750

Ex Collections: Marquis of Hertford; Sir Richard Wallace

FRENCH, PERIOD OF LOUIS XV

and formal air may be compared to the fluid lines of the Louis XV style. A piece such as the magnificent *bureau plat*, a form of table-desk, formerly in the Château of Bagatelle, the Parisian residence of the Marquis of Hertford and his son Sir Richard Wallace, illustrates to perfection the generously flowing line of the pure Louis XV, the motifs in ormolu, or gilded bronze, carrying out the love of asymmetrical detail which was so much a part of the repertoire of the artists of this period. The table just referred to and the majority of the pieces are decorated with ormolu. This, at times, is used purely in a decorative sense, yet these details often are works of art in themselves. Furthermore, the practicality of ormolu is demonstrated, as moldings, legs, and feet are protected against damage by this metal guard. This device is important, as the majority of the furniture of this time was veneered with exotic woods—rosewood, satinwood, all the galaxy of precious woods imported from the Indies, the island of Mozambique, and tropical possessions of the French Crown.

A pair of fire dogs in ormolu are important works of art in their own right. They are signed by the great master Caffieri, 1752, and bear the fleur-de-lis and inventory number, s c o 145, the mark of the royal palace of St. Cloud.

The Louis XV style is beautifully represented throughout the Bequest, as in the set of armchairs and settee with modern frames, but with tapestries in the grand style of the designer Oudry and woven in the Royal Manufactory of Beauvais. There are a series of small tables in pure Louis XV style; a beautiful desk with elaborate marquetry; an upright *secrétaire* by Boudin, with every detail a masterpiece of taste and of craft. As the mid-century passed, the rococo details lessened, as the pieces just mentioned show, and in these and in others of the late Louis XV Period, classical motifs gained, the flowing curves changing gradually into the rectangular and oval forms of the Louis XVI style.

A Louis XV *bombé* commode by P. Roussel is one of a set, four pieces of which are in the Bradbury Collection in the Museum of Fine Arts, Boston. The piece, whose lines are still Louis XV, shows classical Louis XVI motifs. What a contrast it is to the exquisite rectangular commode in satined coralwood by C. Saunier, with ormolu of such quality that it can be attributed to Gouthière. Here the classical has triumphed.

Another masterpiece of this period is a revolving worktable by Martin Carlin and Jean Pafrat, formerly in the Rothschild Collection, which forms a pair with the piece in the Jones Collection of the South Kensington Museum. It is decorated with a Sèvres porcelain top and ormolu of quite exceptional quality.

Mr. Severance was interested as well in the so-called minor arts, and his collection includes a group of pieces of Italian majolica; a pax in gold-bronze by Valerio Belli; and two pieces of French painted enamel—the earlier, late fifteenth century, by the anonymous artist wrongly called Monvaerni, a well-known example recorded in literature, and the later a plaque by Léonard Limousin.

There is also a distinguished group of English silver, among which is a series of Apostle spoons. There are works by well-known silversmiths of the eighteenth century, and Paul Storr, an outstanding English craftsman of the eighteenth and nineteenth centuries, is represented by a group of pieces.

WILLIAM M. MILLIKEN

CATALOGUE OF EIGHTEENTH-CENTURY FRENCH FURNITURE

70. WALNUT ARMCHAIR, French, 1700-25, Late Louis XIV or Regency Period. Upholstered in petit-point.

Height 3' 7 $\frac{3}{4}$ "; width 2' 7"; depth 2' 3".

Acc. No. 42.600

De Accession

71. MARQUETRY TABLE-DESK, French, c.1750, Period of Louis XV (Plate XX). Colls.: Marquis of Hertford; Sir Richard Wallace, Château of Bagatelle.

Height 2' 7 $\frac{1}{2}$ "; width 5' 10 $\frac{1}{4}$ "; depth 3' 1 $\frac{1}{2}$ ".

Acc. No. 42.591

72-3. PAIR OF ORMOLU FIRE DOGS, French, Period of Louis XV (Plate XIV). Signed and dated: CAFFIERI, 1752. Bears fleur-de-lis and inventory number sco 145, mark of the royal palace of St. Cloud.

Jacques Caffieri (1678-1755) was a famous sculptor and bronze founder to the king.

Approximate measurements: Height 1' 5 $\frac{3}{8}$ "; width 1' 9 $\frac{1}{2}$ "; depth 5 $\frac{1}{2}$ ".

Acc. Nos. 42.799-800

.800 Deaccession

74-80. SET OF SIX ARMCHAIRS AND SETTEE, French, Period of Louis XV (Plate XXI). Modern frames upholstered in Beauvais tapestry. Tapestry designs by Jean Baptiste Oudry. Coll.: Percival Farquhar.

Settee measurements: Height 3' 10"; width 6' 8 $\frac{1}{4}$ "; depth 2' 6 $\frac{3}{4}$ ".

Acc. No. 42.584

Deaccession

Approximate measurements of chairs: Height 3' 5 $\frac{1}{4}$ "; width 2' 7"; depth 2' 2 $\frac{3}{4}$ ".

Acc. Nos. 42.585-90

Deaccession

81. MARQUETRY WORKTABLE, French, c.1750, Period of Louis XV. Signed: B[ERNARD] PERIDIEZ. Coll.: L. Kraemer.

Height 2' 6½"; width 1' 5"; depth 11".

Acc. No. 42.597

82. MARQUETRY WRITING TABLE WITH SLIDING TOP, French, 1760-75, Late Period of Louis XV.

Height 2' 2¼"; width 2' 6½"; depth 1' 5⅞".

Acc. No. 42.595

83. MARQUETRY WRITING CABINET AND DRESSING TABLE, French, c.1760-75, Late Period of Louis XV. Attributed to Pierre Roussel, act. 1745-82. Colls.: Lord Foley; Joseph C. Widener.

Height 3' ⅝"; width 2' 3½"; depth 1' 6¼".

Acc. No. 42.592

84. SMALL MARQUETRY UPRIGHT SECRÉTAIRE, French, c.1770-5, Late Period of Louis XV (Plate XXII). Maker: Léonard Boudin, act. 1761-1804. Height (without marble) 3' 5⅞"; width 2'; depth 1' 2¾".

Acc. No. 42.593

85. MARQUETRY COMMODE, French, c.1770-5, Late Period of Louis XV (Plate XXIII). Maker: Pierre Roussel, act. 1745-82. Colls.: Duke of Ripalda; Marquis of Lima.

Height 2' 10⅞"; width 3' 9"; depth 1' 10½".

Acc. No. 42.598

86. COMMODE, French, c.1775-92, Period of Louis XVI (Plate XXIII). Attributed to Claude-Charles Saunier, act. 1752-1807. Ormolu mounts, style of Gouthière.

Height 2' 11¾"; width 4' 3¼"; depth 1' 11½".

Acc. No. 42.599

87. MARQUETRY WORKTABLE WITH SÈVRES PORCELAIN TOP, French, c.1775-85, Period of Louis XVI (Plate XXII). Makers: Martin Carlin, act. 1766-85, and Jean Pafrat, act. 1785-93. Colls.: Alfred de Rothschild; Lady Carnarvon. Height 2' 6½"; outside diameter 1' 5".

Acc. No. 42.594

88. CIRCULAR MARQUETRY TABLE, French, c.1775, Period of Louis XVI. Signed: I. G. SCHLICHTIG, act. 1765-82.

Height 2' 5⅝"; outside diameter 1' 1⅞".

Acc. No. 42.596

89-90. CANDLESTICKS, French, XVIII Century. Sèvres porcelain and ormolu. Approximate measurements: Height 13"; base 2¾" square. Acc. Nos. 42.629-30

CATALOGUE OF MISCELLANEOUS OBJECTS

MAJOLICA

91. MAJOLICA BOWL, Italian, Caffaggiolo (?), c.1520. Coat of arms of Medici family. Coll.: J. Pierpont Morgan.

Height 7⅜"; diameter 12½".

Acc. No. 42.627

92. LUSTERED MAJOLICA BOWL, Italian, Gubbio, c.1535. Representation of Saint Paul.

Diameter 10".

Acc. No. 42.628

93. MAJOLICA PLATE, Italian, Pesaro, 1540-4. Coat of arms, Pucci impaling Medici, arms of Antonio Pucci, created cardinal in 1531, died 1544. He was adopted by Pope Clement VI (Giulio de'Medici) in 1531. Two others of service in Victoria and Albert Museum. Colls.: Fontaine; Casa di Clementi.

Diameter $9\frac{3}{4}$ ".

Acc. No. 42.624

94-5. TWO MAJOLICA PLATES, Italian, Urbino, dated 1532. Signed: F[RANCESCO] X[ANTO] A[VELTI] [DA] R[OVIGO], called Fra Xanto. Coat of arms of Pucci family. Colls.: Marquis Pucci; Casa di Clementi.

Approximate diameters $7\frac{5}{8}$ ".

Acc. Nos. 42.625-6

96-7. TWO MAJOLICA PLATES, Italian, Urbino, c.1560. Atelier of Fontana family.

Approximate diameters 18".

Acc. Nos. 42.622-3

BRONZE

98. PAX: CHRIST PREACHING (bronze plaquette), Italian, Valerio Belli, called Il Vicentino, c.1468-1546.

Height $4\frac{1}{8}$ "; width $2\frac{3}{4}$ " without frame.

Acc. No. 42.631

ENAMEL

99. PAX: ADORATION OF THE MAGI, French, End of XV Century, so-called Monvaerni. Colls.: Duke of Marlborough; Paul Garnier.

Height $3\frac{7}{8}$ "; width $2\frac{3}{4}$ " without frame.

Acc. No. 42.565

100. PLAQUE: ST. JOHN THE BAPTIST, French, Léonard Limousin, c.1505-77.

Height $8\frac{1}{8}$ "; width $6\frac{1}{4}$ " without frame.

Acc. No. 42.566

SILVER

101-4. APOSTLE SPOONS: ST. JAMES THE GREATER WITH PILGRIM STAFF; ST. BARTHOLOMEW WITH KNIFE; ST. PAUL WITH SWORD; ST. PETER WITH KEY; English, London, 1622-3.

Approximate length $7\frac{1}{4}$ ".

Acc. Nos. 42.803-6

105. APOSTLE SPOON: ST. JAMES THE GREATER WITH PILGRIM STAFF, English, London, 1634-5.

Length $7\frac{3}{8}$ ".

Acc. No. 42.807

106. COFFEE POT, English, London, 1774-5. Maker: Jacob Marsh.

Height 12".

Acc. No. 42.809

107. TWO-HANDLED VASE WITH COVER, English, London, 1799-1800. Maker: Richard Crossley.

Height $9\frac{5}{16}$ ".

Acc. No. 42.811

108. TWO-HANDLED VASE WITH COVER, English, London, 1794-5. Makers: Thomas Northcote and George Bourne.

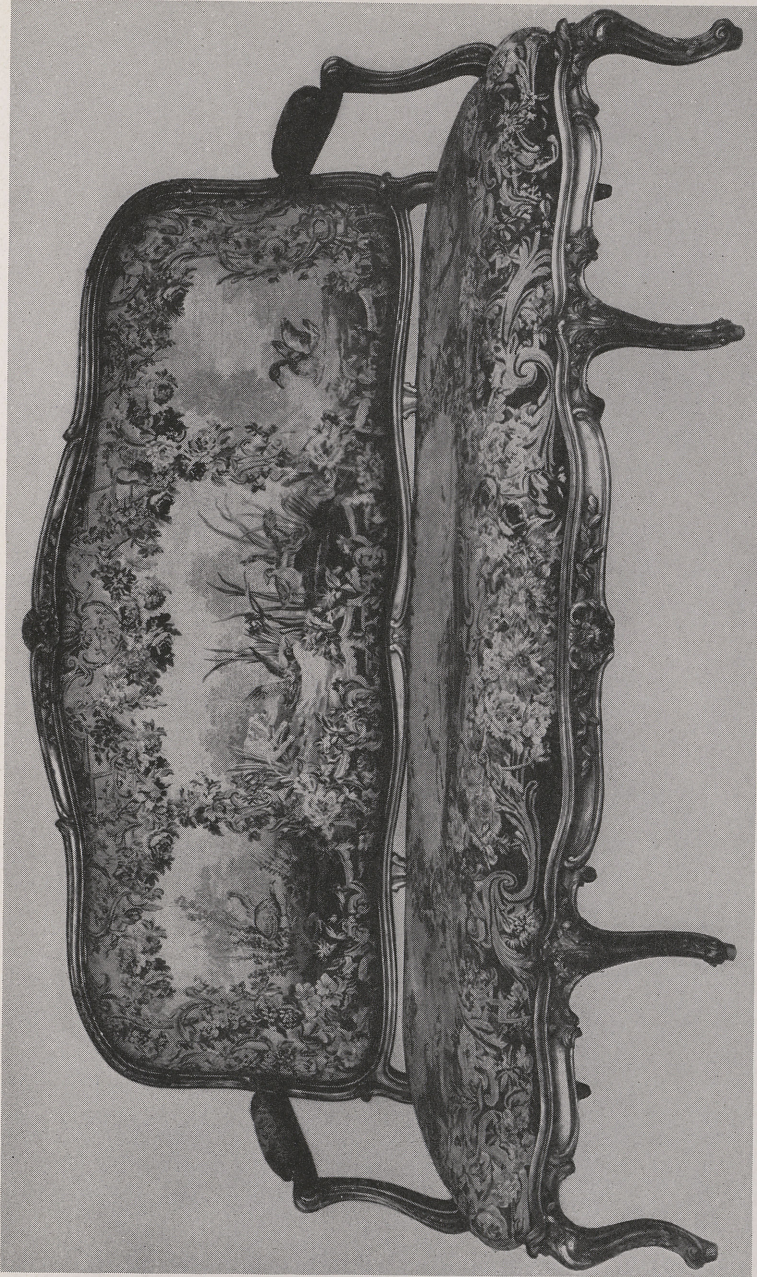
Height $9\frac{1}{2}$ ".

Acc. No. 42.812

109. TWO-HANDLED VASE WITH COVER, English, London, Last Decade XVIII Century.

Height $13\frac{1}{2}$ ".

Acc. No. 42.813

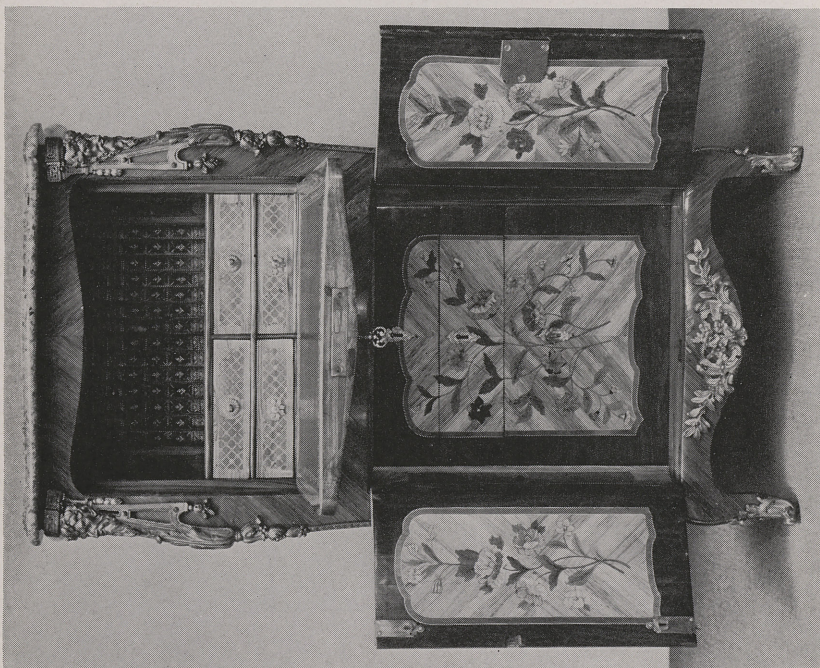


74. SETTEE (FROM SET WITH SIX CHAIRS)

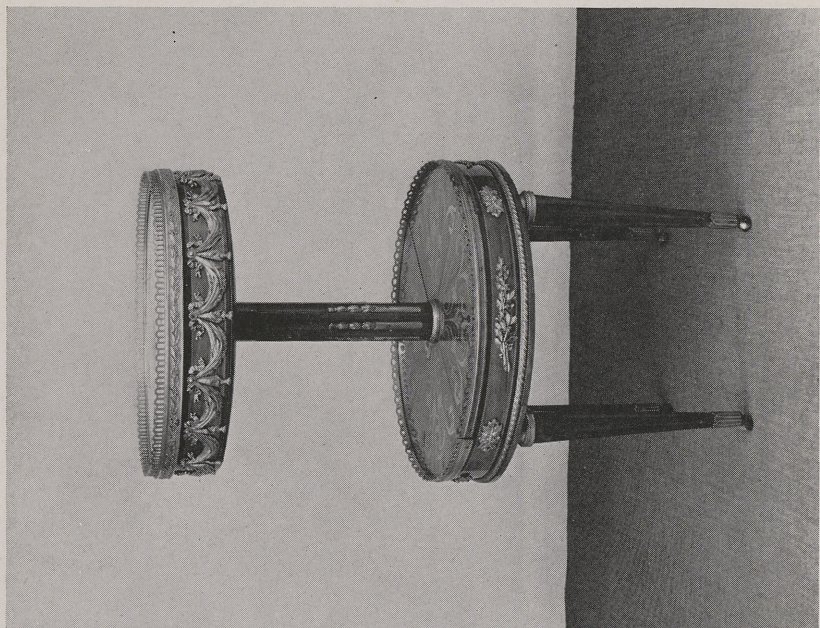
COVERED WITH BEAUVAIS TAPESTRY WITH DESIGNS BY JEAN BAPTISTE OUDRY

Ex Collection: Percival Farquhar

FRENCH, PERIOD OF LOUIS XV



84. SMALL MARQUETRY UPRIGHT SECRÉTAIRE, C.1770-75
FRENCH, LATE PERIOD OF LOUIS XV
Maker: Léonard Boudin



87. MARQUETRY WORKTABLE WITH SÈVRES PORCELAIN TOP,
C.1775-85, FRENCH, PERIOD OF LOUIS XVI
Makers: Martin Carlin and Jean Pafprat
Ex Collections: Alfred de Rothschild; Lady Carnarvon

110. BOWL, English, London, 1803-4. Maker: Joseph Parker. *Deaccession*
Height $5\frac{3}{8}$ "; diameter 10". Acc. No. 42.808
111. TWO-HANDLED VASE, English, London, 1814-5. Maker: Benjamin Smith (?). *Deaccession*
Height $6\frac{1}{4}$ ". Acc. No. 42.818
112. WINE COOLER, English, Sheffield plate, Early XIX Century. *Deaccession*
Height $10\frac{1}{4}$ ". Acc. No. 42.817
113. WATER PITCHER, English, London, 1801-2. Maker: Paul Storr. *Deaccession*
Height $10\frac{1}{2}$ " to lip. Acc. No. 42.810
114. TRAY, English, London, 1813-4. Maker: Paul Storr. *Deaccession*
Length $10\frac{3}{4}$ ". Acc. No. 42.814
115. TRAY, English, London, 1816-7. Maker: Paul Storr. *Deaccession*
Length $10\frac{1}{2}$ ". Acc. No. 42.815
116. LARGE TWO-HANDLED CUP WITH COVER, English, London, 1806-7. Maker: Paul Storr. *Deaccession*
Height 18". Acc. No. 42.816

TAPESTRIES

The Severance Bequest has given the Museum important tapestries of Gothic, Renaissance, and eighteenth-century manufacture.

In the verdure and personage tapestries of fourteenth-century Arras and Paris, the inherent possibilities of the tapestry technique were first realized. The horizontal ribs formed by the warp threads—the best tapestries were woven on their sides to avoid design distortion—were most prominent in high lights, least apparent in dark color. The different colored weft threads crossing these ribs at right angles made vertical color spires (hatching) in the middle lights, obscuring the ribs and pushing high lights and shadows apart with the contrast between relief and color. Slits and stepped slits produced shadow, strengthened diagonal and curved lines. Sewn-up, long slits indicated lines of demarcation. European tapestry development thereafter had this technical basis.

Of the Severance Gothic tapestries, the earliest and smallest is a Franco-Flemish religious tapestry of about 1480 in gold thread, silk, and wool. Divided into three panels by jeweled columns, it shows the Massacre of the Innocents, the Flight into Egypt, and the Child in the Temple. Exquisitely drawn violets, dandelions, and other flowers edge it below. The second Gothic

tapestry is an heraldic verdure, in which a narrow border of fruit and flowers surrounds the large central panel where dandelions, poppies, violets, iris, and other flowers grow thickly in many colors against a dark ground. On either side of the center a ribboned wreath surrounds the Medici coat of arms and a vase of fruit. Permission to use the lily of France with the Medici balls was granted Piero de'Medici the Elder by Louis XI of France. Traditionally this tapestry was a gift of Louis XII to Piero, son of Lorenzo the Magnificent.

A tapestry woven in Brussels in the first third of the sixteenth century represents a mingling of Gothic and Renaissance stylistic elements. It is Gothic in the use of millefleurs, the mosaic-like carpet, the long high-lighted drapery folds; and Renaissance in perspective, the heavy plastic figures, landscape, architecture, and costume. This is probably a Court of Love, or a *Débat d'Amour*,¹ before three enthroned women, who are possibly allegorical. The small scenes in the upper corners are obviously amorous episodes—probably courtship and marriage. At the top is the following medieval Latin inscription in Gothic lettering:²

*Ne faceret vindictā deprecatur.
Fratres quod Ioseph vendiderūt.*

Another Severance tapestry, the "Garden of the Hesperides," woven in Brussels about 1550, is a fine example of the Flemish Renaissance. The wide border in compartments with three escutcheons encloses a pergola-ed garden full of animals and classically clad youths and maidens. The colors are light, predominantly green and yellow.

The most brilliant period in the history of the *Manufacture Royale de Tapisseries de Beauvais* is represented by "The Flute Player," from the series of six tapestries, "*Les Beaux Pastoraux*," the last set designed by Boucher for Beauvais before he devoted himself to the Gobelins. In the lower left-hand corner it is signed in reverse, F. BOUCHER, 1755, and on the lower right-hand selvage, A. C. C. BEAUVAIS for André-Charlemagne Charron, director of the *manufacture* from 1754 to 1780. It

¹ William A. Neilson, *Studies and Notes in Philology and Literature: The Origins and Sources of "The Court of Love,"* Vol. VI.

² NE FACERET VINDICTA [M] DEP [RE] CAVER [UN] T (?) FRATRES QUOD JOSEPH [UM] VE [N] DIDERU [N] T.
"They prayed that he be not punished, since [even] the brothers who sold Joseph [were not]."
Translated by Dr. Leopold Levis.



85. MARQUETRY COMMODE, C.1770-5 FRENCH, LATE PERIOD OF LOUIS XV
 Maker: *Pierre Roussel*
 Ex Collections: *Duke of Ripalda; Marquis of Lima*



86. COMMODE, C.1775-92 FRENCH, PERIOD OF LOUIS XVI
 Attributed to *Claude-Charles Saunier*

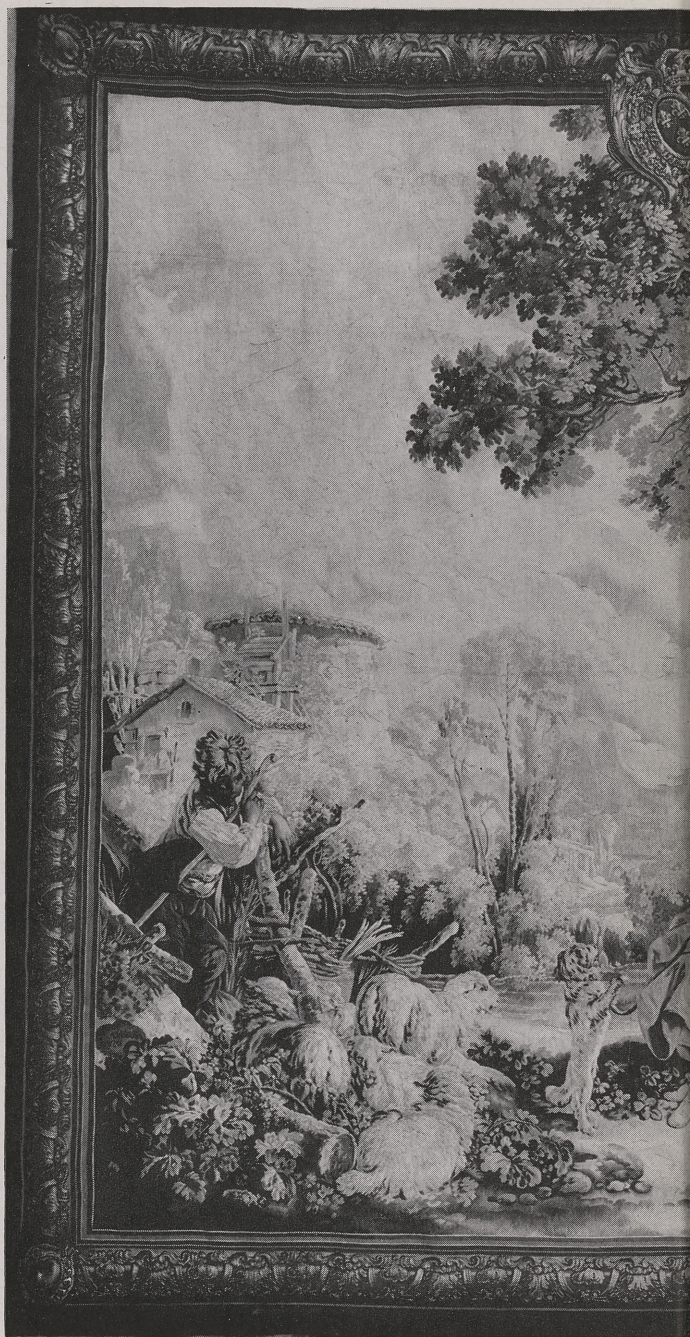


118. TAPESTRY: THE COURT OF LOVE
FLEMISH, BRUSSELS, FIRST THIRD XVI CENTURY



117. TAPESTRY: THE FLIGHT INTO EGYPT

FRANCO-FLEMISH, LATE XV CENTURY, C.1480

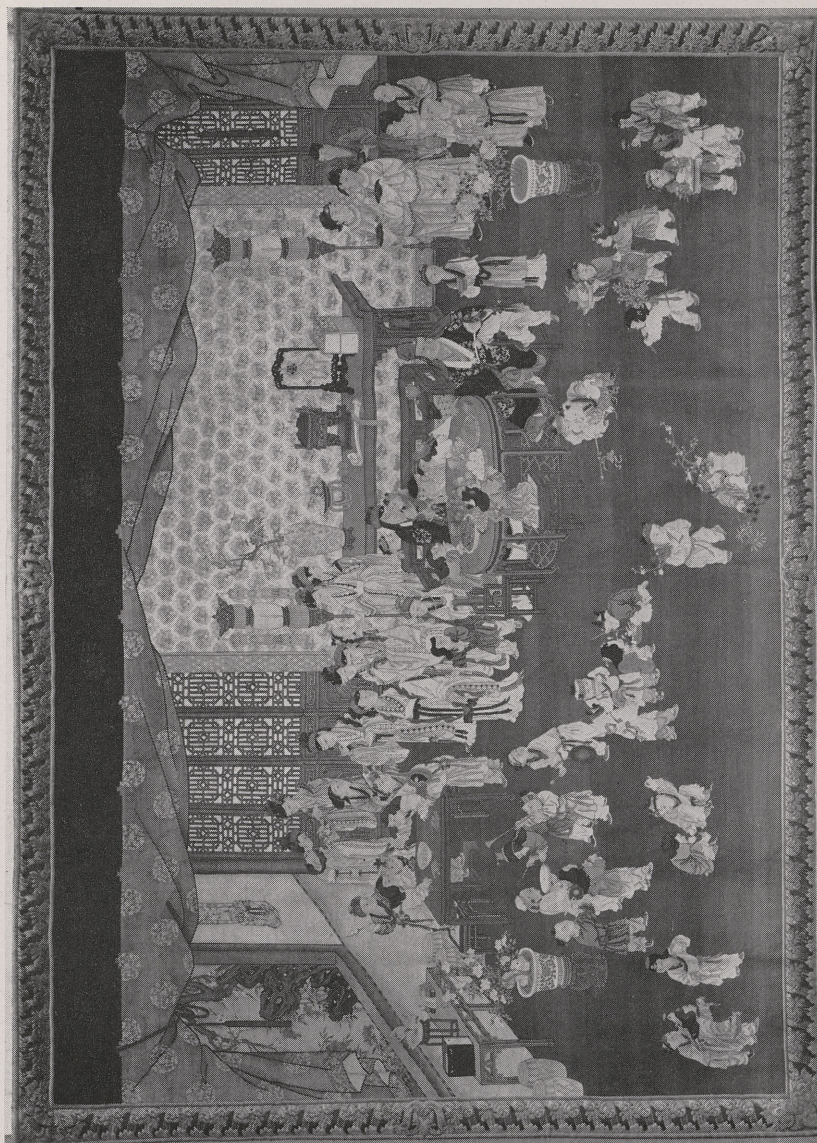


121. TAPESTRY: THE FLUTE PLAYER DESIGNED BY FRANÇOIS BOUCHER





123. FIRE SCREEN: TAPESTRY SIGNED, NEILSON. EX. FRENCH, GOBELIN, C.1775



124. TAPESTRY: BIRTHDAY OF A PRINCE

CHINESE, XVIII CENTURY



132. IRIDESCENT GREEN VASE

CHINESE, T'ANG DYNASTY, 618-907

shows a soft-toned landscape where three pairs of lovers are dallying with flutes, while a little dog stands on his hind legs to attract their attention. To the left a shepherd watches, leaning on a woven fence. The border, simulating a carved, gilded frame, has in the top center the royal arms borne by Louis XV: the armorial shields of France and Navarre surmounted by a crown and surrounded by the collars of the Orders of St. Michel and of the Holy Spirit. The small overdoor panel, "Children Playing: The Bath," is another Boucher design of the Beauvais period. From the *Manufacture des Gobelins* about 1775 is a small fire screen signed by NEILSON, director of one of the ateliers from 1749 to 1788, and after designs by Jean-Baptiste Huet and Maurice Jacques. On a deep pink ground a wreath of flowers and fruit encloses a little peasant girl feeding her chickens while a white cat watches.

In 1763 Louis XV of France sent a series of six Beauvais tapestries after Boucher designs as a present to Ch'ien Lung, Emperor of China. As a return compliment, Ch'ien Lung had woven the "Birthday of a Prince," in the Severance Bequest, but it remained in China until recently. The colorful, detailed Chinese birthday scene is woven in a European manner in wool and silk and has a border similar to, or taken from, the gilded picture-frame-like borders on the Beauvais tapestries.

GERTRUDE UNDERHILL AND JEAN MAILEY

CATALOGUE OF TEXTILES

TAPESTRIES

Flemish

117. TAPESTRY: THE FLIGHT INTO EGYPT, Franco-Flemish, c.1480 (Plate XXV). Coll.: Charles T. Barney.

Height 3' 7"; width 7' 8". (Framed.)

Acc. No. 42.826

118. TAPESTRY: THE COURT OF LOVE, Brussels, First Third XVI Century (Plate XXIV). Coll.: Charles T. Barney.

Height 10' 10½"; width 13' 3".

Acc. No. 42.823

119. TAPESTRY: GARDEN OF THE HESPERIDES, Brussels, c.1550.

Height 6' 10"; width 15' 10".

Acc. No. 42.820

120. TAPESTRY: MILLEFLEURS WITH MEDICI COAT OF ARMS, Franco-Flemish, Tournai, Early XVI Century.

Height 9'; width 21'.

Acc. No. 42.824

French, XVIII Century

121. TAPESTRY FROM SET: LES BEAUX PASTORALES—THE FLUTE PLAYER. Beauvais, workshop of Charron (Plate XXVI). Signed (in reverse on lower left-hand corner) F. BOUCHER, 1755; on lower right-hand selvage, A. C. C. BEAUVAIS. Colls.: Count Boni de Castellane; J. Pierpont Morgan.

Height 11' 11"; width 12' 4".

Acc. No. 42.822

122. OVERDOOR PANEL: CHILDREN PLAYING; THE BATH, Beauvais, workshop of Charron, after cartoons by François Boucher.

Height 3' 3¼"; width 3' 9". (Framed.)

Acc. No. 42.819

123. FIRE SCREEN, Gobelin, c.1775 (Plate XXVII). After cartoon by Jean-Baptiste Huet and Maurice Jacques. Signed: NEILSON. EX. Coll.: Duke of Buckingham.

Height 2' 5"; width 3' 9".

Acc. No. 42.821

Chinese

124. TAPESTRY: BIRTHDAY OF A PRINCE, Chinese, XVIII Century (Plate XXVIII). Coll.: Imperial Palace, Jehol. Made at order of Ch'ien Lung for Louis XV, but did not leave China until recently.

Height 8' 6"; width 12'.

Acc. No. 42.825

EMBROIDERIES

125. MIRROR WITH STUMP-WORK FRAME, English, XVII Century.

Length 2'; width 1' 10" (outside). Length 1' 1¾"; width 11¼" (inside).

Acc. No. 42.833

126-7. TWO EMBROIDERED CUSHIONS, English, XVIII Century.

Length 1' 7¼"; width 1' 10". (Both.) *Withdrawn 8/61* Acc. No. 42.830-1

128. MITER, Italian, XVIII Century.

Length 1' 4¼"; width 1'; (cap-piece). Length 1' 8"; width 3" (lappets).

Acc. No. 42.834

TEXTILES

129. POLYCHROME FLORAL VELVET, Genoa, XVII Century.

Length 6' 8"; width 3' 11".

Acc. No. 42.828

130. VELVET, Venetian, Early XVII Century.

Length 4' 8"; width 2' 3½"; 4" fringe on ends.

Acc. No. 42.829

CARPET

131. RUG, Persian, Herat (so-called Ispahan), c.1600. Originally much larger; border shows joining at both ends.

Length 20' 6"; width 12'. *Withdrawn 8/61*

Acc. No. 42.827

DEPARTMENT OF ORIENTAL ART

CHINESE CERAMICS AND JADES

The oriental section comprises seventy-nine Chinese ceramic objects and five pieces of Chinese jade. The only one of the



138

136

139

142

135

137

CHÜN YAO

CHINESE, SUNG DYNASTY, 960-1278



148

146

147

THREE-COLOR WARES WITH DEEP BLUE GROUND

MING DYNASTY, 1368-1644



156

FAMILLE VERTE VASES

157

K'ANG HSI PERIOD, 1662-1722

ceramics that is not porcelaneous is an elegant pottery vase of the T'ang dynasty, 618-907. This is made of a hard, whitish pottery with a wide ovoid body, a high spreading foot, and a tall flaring neck, all three sections being of about the same height. The finishing touches are seen at the lip, which has been shaped into six gently-curving scallops, and just beneath the body, where a "belt" seems to keep the whole from collapsing. The inside of the neck and the outside of the complete vase are covered with a cream-white glaze that, in turn, is coated, except at the foot-ridge, with a grass-green glaze that has turned almost entirely to silver iridescence.

The representation of the Sung dynasty, 960-1278, is confined to a group of carefully chosen pieces of *Chün yao*, a name meaning ware made at Chün Chou in Honan Province. The finest are of a hard, gray porcelaneous material, and the less fine are of a brown stoneware. The glaze is feldspathic, and is apt to be thick and sluggish, though it can be rather thin, as in the case of the bowls, Cat. Nos. 133-4. It is bubbly and hard, and the color ranges from deep purplish-red through paler shades to blue and green. Possibly the dish, Cat. No. 136, has the greatest appeal on the basis of color, as it is completely covered with a greenish-blue glaze splashed here and there with deeper blue and purple; whereas the jar, Cat. No. 142, is covered with an unctuous glaze, the sensuous texture of which is evident without touching.

A pair of hexagonal flowerpots, Cat. Nos. 138-9, each with six curved feet, tapering sides, and flat lip, are glazed in lighter and darker shades of opalescent lavender outside and light blue inside. Each has seven drainage holes in the base, and one bears, impressed underneath, the Chinese numeral eight, the other, the numeral ten. Scratched in the glaze on the bottom of each, horizontally, is *Yang Hsin Tien*, and below this, vertically, *Ming Ch'uang yung*, which means that the pots were used in the Bright Window room of the Yang Hsin Pavilion. According to Hobson,¹ "The *Ch'en yüan shih liao* (published A.D. 1788) states that the Yang hsin tien is the place where the Emperor lives and sleeps and grants audience," so that it is safe to assume that the Severance pieces were in the collection of the Emperor Ch'ien Lung, 1735-95.

For years the Ming dynasty, 1368-1644, has been famous for

¹ R. L. Hobson, *Chinese Pottery and Porcelain in the David Collection*, p. 65.

its three-color wares with a deep blue ground, and in these the collection has good representation; but perhaps the most important piece is a beaker-shaped vase, Cat. No. 144, with raised belt, spreading foot, and flaring mouth, decorated in aubergine, two shades of green, and white on a yellow ground. The subject-matter consists of water, birds, and flowers at the neck; dragons in a swirling sea at the belt; and *ch'i-lin* around the foot.

The major part of the collection is from the Ch'ing dynasty, 1644-1912, and contains an extraordinary number of top-notch pieces, most of them of the K'ang Hsi Period, 1662-1722. It was at this time that the manufacture of porcelain attained to the ultimate in refinement, not only as to paste, but also with regard to purity and brilliance of color and delicacy of drawing. For example, the two large club-shaped vases, Cat. Nos. 156-7, are of a hard fine body decorated with the utmost skill in *famille verte* enamels. The composition of the complicated scenes on cylindrical shapes leaves little to be desired. On the neck of one vase are the three Taoist saints, Fu, Lu, and Shou (Happiness, Rank, and Longevity), and the body is almost completely covered with a picture of a reception at the Emperor K'ang Hsi's palace. In the foreground are the Emperor and Empress (with a fan) and attendants, while guests, musicians, and others are arranged tastefully about the pavilion. The other vase is more fancifully embellished with a procession bearing gifts to Hsi Wang Mu, the Queen Mother of the Isles of the Blest, which are the Taoist Paradise.

Quite different in type are the three square club-shaped vases, Cat. Nos. 159-61, with flowers of the seasons on colored grounds, the grounds being yellow, green, and black, respectively.

All five of the small *Lang yao* (*sang de boeuf*) pieces are of the finest quality, with rich red glazes reminiscent of the Ming *chi hung*, sometimes speckled like crushed strawberries, and sometimes shoaling to a soft, pale gray.

Related closely to the *Lang yao* reds are the apple-greens, which show glaze variations from a shiny, heavily crackled, rather glassy finish, as in Cat. No. 174, to a dull, lightly crackled, mat surface of pleasing texture, as in Cat. No. 175. This class can be dated perhaps with less certainty than any of the others.

Although all of the peach-bloom wares are the utmost in delicacy and refinement, possibly the most magnetic of the

group is the writer's waterpot, Cat. No. 178, with decoration in two colors. The contrast of the pastel-like red and the vivid apple-green is enough to make one's mouth water. The "chrysanthemum bottles," Cat. No. 179-80, and the amphora-shaped vases, Cat. No. 181-2, also are striking in the stateliness of their simplicity.

Outstanding from the Yung Cheng Period, 1722-35, are the pair of peacock-blue, beaker-shaped vases, Cat. No. 196-7, with spreading feet and trumpet-shaped mouths. The perfection of the shape and the brilliance of the crackled glaze make a thoroughly satisfying combination. In addition, all three of the so-called "soft-paste" blue and white pieces are exceptional not only on their own merits, but also because of their rarity.

From the Ch'ien Lung Period, 1735-95, comes an excellent example of *famille rose* porcelain. It is a bottle-shaped vase, Cat. No. 202, of almost pure white material with decoration of pheasants and tree-peonies in the delicate shades associated with the best of the type.

Even more impressive is a large vase, Cat. No. 203, with elongated ovoid body and flaring mouth, decorated with exquisitely drawn quail and tree-peonies in various enamels.

Most interesting among the jades is an uncovered incense-burner, Cat. No. 211, of spinach color with seated Buddhas in relief encircling the bowl and the Eight Buddhist Emblems about the base. The blooming lotus, from which it takes its shape, is also a Buddhist symbol.

Of greater importance, however, is a covered bowl, Cat. No. 212, in the shape of an incense-burner. Made of emerald-green and white so-called jewel jade, it is decorated in low relief with *t'ao-t'ieh* masks and has two ring-handles hanging from dragons' mouths. Incised in the base is the name Hao Jan T'ang, designating the hall in the palace for which it was made.

HOWARD HOLLIS

CATALOGUE OF CHINESE CERAMICS AND JADES

CERAMICS

T'ang dynasty, 618-907

132. Vase of hard whitish pottery with ovoid body, high spreading foot, and tall flaring neck shaped into six scallops at lip. Thin belt below body. Cream-white glaze covered with grass-green glaze, largely turned iridescent (Plate XXIX). Coll.: Richard Bennett.

Height 12 $\frac{5}{8}$ ".

Acc. No. 42.656

Sung dynasty, 960-1278

Chün Yao

133. Bowl with rounded sides and flaring lip. Deep red glaze. Cracked and mended with gold lacquer.

Height $3\frac{1}{2}$ "; diameter $7\frac{5}{8}$ ".

Acc. No. 42.667

134. Same as above, but unbroken.

Height $3\frac{1}{4}$ "; diameter $7\frac{1}{4}$ ".

Acc. No. 42.666

135. Bowl with rounded sides and flaring lip. Glazed purplish-red outside, crackled sky-blue inside (Plate XXX).

Height $3\frac{3}{8}$ "; diameter $7\frac{5}{8}$ ".

Acc. No. 42.664

136. Dish with low rounded sides and flat lip. Completely covered with greenish-blue glaze with splashes of deeper blue and purple (Plate XXX).

Diameter $7\frac{1}{8}$ ".

Acc. No. 42.665

137. Bulb-bowl, circular, with rounded sides and three cloud-scroll feet. Band of studs below lip and above base. Glazed lavender speckled with red outside, greenish-blue inside. Chinese numeral six on base (Plate XXX).

Height $2\frac{3}{4}$ "; diameter 8".

Acc. No. 42.660

138-9. Pair flower-pots, hexagonal, with tapering sides and six curved feet. Flat lip. Seven drainage holes. Glazed opalescent lavender outside, blue inside. On base incised horizontally is YANG HSIN TIEN; vertically, MING CH'UANG YUNG (for use in Bright Window room of Yang Hsin Pavilion). Chinese numeral eight on one, ten on other (Plate XXX). Coll.: Emperor Ch'ien Lung.

Height 5"; length $8\frac{3}{4}$ ".

Acc. No. 42.661

Height 5"; length $8\frac{1}{4}$ ".

Acc. No. 42.662

140. Incense burner in shape of deep bowl with flat lip and three curved feet. Glazed greenish-gray. Encircled by Eight Trigrams in relief.

Height $2\frac{7}{8}$ "; diameter $4\frac{1}{8}$ ".

Acc. No. 42.658

141. Incense burner with globular body, short neck, and flat lip. Three curved feet. Glazed gray-blue with purple splashes. Possibly Yüan dynasty, 1278-1368.

Height $3\frac{1}{8}$ ".

Acc. No. 42.659

142. Jar with ovoid body and cylindrical neck. Glazed thick, opalescent gray-blue, except at mouth-rim, foot, and base. Two purple splashes. Crazed. Possibly Yüan dynasty, 1278-1368. (Plate XXX).

Height $4\frac{3}{8}$ ".

Acc. No. 42.663



159 YELLOW GROUND

161 BLACK GROUND

160 GREEN GROUND

SQUARE, SOLID-GROUND VASES

K'ANG HSI PERIOD, 1662-1722



200

201

199

188

SOFT-PASTE VASES

188 K'ANG HSI PERIOD, 1662-1722

199-201 YUNG CHENG PERIOD, 1722-35



179
177
PEACH-BLOOM WARES

182
183

181
178
180
K'ANG HSI PERIOD, 1662-1722



168
170
SANG DE BOEUF WARES (LANG YAO)

171
167
169
K'ANG HSI PERIOD, 1662-1722

Yüan dynasty, 1278-1368

Chün Yao.

143. Jar with globular body, short neck and foot, and two loop handles. Glazed thick, opalescent gray-blue, except at foot. Two green splashes edged with lavender. Crazed.

Height 4½".

Acc. No. 42.657

Deaccession

Ming dynasty, 1368-1644

Three-color Wares.

144. Beaker-shaped vase with raised belt, flaring mouth, and spreading foot decorated with mythical animals, birds, and flowers in a yellow ground.

Height 17".

Acc. No. 42.718

Deaccession

145. Garden seat of barrel shape decorated with aubergine, turquoise, and yellow in a blue ground. Central band with *ch'i-lin*.

Height 15¾".

Acc. No. 42.704

146. Wine jar with ovoid body, short contracted neck, and wide mouth. Flowers and clouds in relief outlined with threads of clay. Turquoise, yellow, and white in deep blue ground. Green glaze inside (Plate XXX).

Height 13⅛".

Acc. No. 42.717

147. Baluster-shaped vase with small neck and spreading base. Lotus plants, *ju-i* pendants, and false gadroons in relief outlined with threads of clay. Turquoise and white in deep blue ground (Plate XXX).

Height 14¾".

Acc. No. 42.716

148. Same as above, but decoration of two men, trees, and flowers in turquoise, yellow, and white (Plate XXX). Removed from the collection. 7/66

Height 14".

Acc. No. 42.715

149. Low, cylindrical jardinière on three lion-head feet. Eight Trigrams in relief and clouds outlined with threads of clay, glazed turquoise in a deep blue ground.

Height 6"; diameter 7¾".

Acc. No. 42.713

Ch'ing dynasty, 1644-1912

K'ang Hsi Period, 1662-1722.

150-1. Pair club-shaped vases with gilt floral designs on powder-blue ground. Panels with birds and flowers, plants and insects in *famille verte* enamels.

Height 17⅝".

Acc. Nos. 42.709-10

Deaccession

152-3. Pair circular jardinières with sloping sides and broad flat lips. Birds, trees, and flowers in *famille verte* enamels. Reign mark under lip.

Height 13⅝"; diameter 23¼".

Acc. No. 42.702

Height 13¼"; diameter 23⅞".

Acc. No. 42.703

Deaccession

154. Baluster-shaped vase with long neck, flaring mouth, and spreading foot. Fu, Lu, Shou on neck and battle-scene on body in *famille verte* enamels.

Height 30¾".

Acc. No. 42.708

Deaccession

155. Baluster-shaped vase with long neck, flaring mouth, and spreading foot. Bird, flower, animal, and fish panels and roundels against seeded and floriate background, all in *famille verte* enamels. Each panel contains a poem in gold characters.

Height 29".

Acc. No. 42.707

Deaccession

156. Club-shaped vase decorated in *famille verte* enamels with Fu, Lu, Shou on neck and Imperial Reception on body (Plate XXXI). Colls.: Sir William Bennett, K.C.V.O.; General Brayton Ives.

Height 29 $\frac{3}{4}$ ".

Acc. No. 42.655

Deaccession

157. Club-shaped vase decorated in *famille verte* enamels with stylized flowers and symbols on neck and Isles of the Blest on body. Blue double circle on base (Plate XXXI). Coll.: Gerard L. Bevan.

Height 29 $\frac{1}{4}$ ".

Acc. No. 42.654

Deaccession

158. Baluster-shaped vase with long neck, flaring mouth, and spreading foot. Buddhist saints in landscape in *famille verte* enamels. Blue double circle on base.

Height 31 $\frac{1}{4}$ ".

Acc. No. 42.714

Deaccession

159. Square, club-shaped vase with slender body and cylindrical neck flaring at lip. Flowers of seasons enameled on biscuit in yellow ground. Ch'eng Hua mark (Plate XXXII).

Height 19 $\frac{7}{8}$ ".

Acc. No. 42.683

Deaccession

160. Similar to above, but green ground. Wan Li mark (Plate XXXII). Coll.: Castiglione.

Height 19 $\frac{1}{2}$ ".

Acc. No. 42.684

Deaccession

161. Similar to above but black ground (Plate XXXII). Coll.: W. C. Alexander.

Height 25 $\frac{3}{8}$ ".

Acc. No. 42.650

Deaccession

162-3. Pair of bottles with globular bodies, long necks, and projecting lips. White floral scrolls on transparent green ground. Blue double circle on base (Plate XXXIV). Coll.: Richard Bennett.

Height 10 $\frac{3}{4}$ ".

Acc. No. 42.685-6

.186 Deaccession

164. Vase with slender ovoid body, contracted neck, and flaring lip. Panels with birds and trees in *famille verte* enamels against a black, flowered ground.

Height 17 $\frac{3}{8}$ ".

Acc. No. 42.696

Sang de boeuf Wares (Lang yao).

165. Globular vase with long neck. "Tears" above foot. Crackled buff-white glaze on foot and inside neck.

Height 17 $\frac{3}{4}$ ".

Acc. No. 42.649

Deaccession

166. Baluster-shaped vase with flaring lip and foot. Deep red glaze shoaling to white at lip and above foot. Crackled cream-colored glaze inside neck. Greenish-white on base. Coll.: Richard Bennett.

Height 18".

Acc. No. 42.698

Deaccession



196

190

197

TURQUOISE AND PEACOCK-BLUE VASES

190 K'ANG HSI PERIOD, 1662-1722

196-7 YUNG CHENG PERIOD, 1722-35



162

174

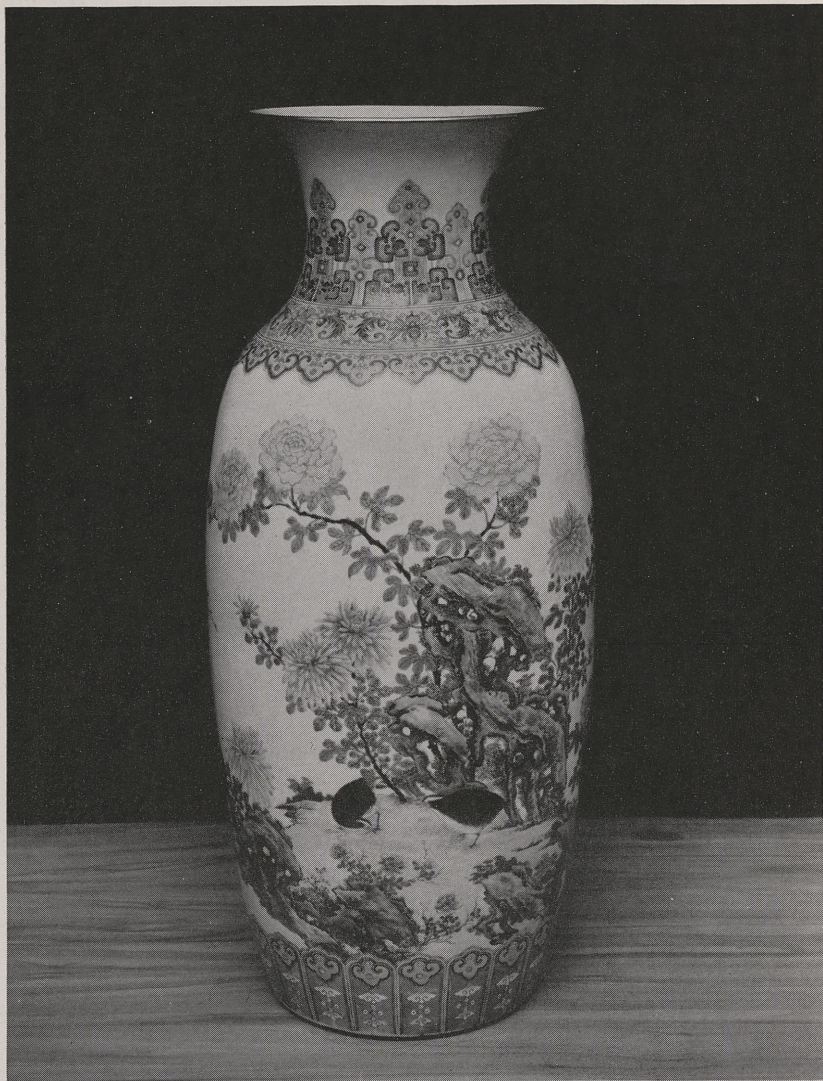
176

175

163

APPLE-GREEN AND GREEN-GROUND VASES

K'ANG HSI PERIOD, 1662-1722



203. VASE WITH QUAIL AND TREE-PEONY

CH'EN LUNG PERIOD, 1735-95

167. Vase of double-gourd shape with flattened body and two loop handles. Bright red shoaling to olive-green. Crackled white glaze inside and on base (Plate XXXIII). Coll.: Richard Bennett.

Height $8\frac{7}{8}$ ".

Acc. No. 42.674

168. Bell-shaped vase with rounded shoulder and long neck. Red glaze shoaling to green. Crackled white glaze at lip and inside neck. Crackled buff-white glaze on base (Plate XXXIII). Coll.: Richard Bennett.

Height $8\frac{1}{2}$ ".

Acc. No. 42.677

169. Bell-shaped vase with rounded shoulder and long neck. Crackled white glaze at lip and inside neck. Crackled green glaze on base (Plate XXXIII).

Height $7\frac{3}{4}$ ".

Acc. No. 42.675 *Deaccession*

170. Ovoid jar with short neck and foot and knobbed cover. Deep, dappled red shoaling to pale green at lip. Crackled gray-green glaze mottled with red inside and on base. Cover deep red with white edge; crackled green inside (Plate XXXIII).

Height $8\frac{1}{4}$ ".

Acc. No. 42.678 *Deaccession*

171. Vase with ovoid body and tall, slender neck. Mottled deep red shoaling to greenish-gray, stopping in thick welt short of foot. White glaze at lip, inside neck, and on base (Plate XXXIII). Coll.: Henry Sampson.

Height $10\frac{3}{8}$ ".

Acc. No. 42.676

Apple-green Wares; i.e., porcelain with crackled stone-gray glaze coated on outside with apple-green enamels.

172. Ovoid jar with short neck. Base washed brown. Possibly Ch'ien Lung. Height $7\frac{7}{8}$ ".

Acc. No. 42.681 *Deaccession*

173. Vase with pear-shaped body, contracted neck, and wide, straight-edged mouth. Spreading foot. Two elephant-head handles with fixed rings. Base washed brown.

Height $22\frac{3}{4}$ ".

Acc. No. 42.701 *Deaccession*

174. Bottle. Crackled stone-gray glaze on base. Possibly Ch'ien Lung (Plate XXXIV). Coll.: Edward Wasserman.

Height $7\frac{3}{4}$ ".

Acc. No. 42.700 *Deaccession*

175. Same as above. Mat surface (Plate XXXIV). Coll.: Henry Sampson.

Height $7\frac{7}{8}$ ".

Acc. No. 42.699 *Deaccession*

176. Baluster-shaped vase (Plate XXXIV). Coll.: Henry Sampson.

Height $5\frac{3}{4}$ ".

Acc. No. 42.682 *Deaccession*

Peach-bloom Wares, all with K'ang Hsi mark.

177. Writer's water-pot of beehive shape with small neck and flaring lip. Three incised medallions. Grayish glaze spotted with deep red (Plate XXXIII).

Height $3\frac{1}{16}$ ".

Acc. No. 42.723 *Deaccession*

178. Writer's water-pot of beehive shape, ground off at neck. Three incised medallions. Peach-bloom and apple-green (Plate XXXIII). Coll.: Judge Elbert H. Gary.

Height $2\frac{7}{8}$ ".

Acc. No. 42.672

179. Vase with ovoid body on short foot, long neck, and flaring lip. Chrysanthemum petals in relief above foot (Plate XXXIII).

Height $8\frac{5}{16}$ ".

Acc. No. 42.669

De Accessioned

180. Same as above (Plate XXXIII). Colls.: James F. Garland; J. Pierpont Morgan; Judge Elbert H. Gary.

Height $8\frac{3}{16}$ ".

Acc. No. 42.668

181. Slender amphora-shaped vase, deep peach-bloom glaze flecked with tan. Foot ground off (Plate XXXIII). Coll.: Judge Elbert H. Gary.

Height $5\frac{3}{4}$ ".

Acc. No. 42.670

182. Slender amphora-shaped vase (Plate XXXIII). Coll.: Judge Elbert H. Gary.

Height 6".

Acc. No. 42.671

De Accessioned

183. Covered rouge-box of depressed spherical shape. Red shoaling to grayish-rose (Plate XXXIII).

Height $1\frac{1}{2}$ "; diameter $2\frac{7}{8}$ ".

Acc. No. 42.673

184. Pear-shaped bottle with long, slender neck. Bluish-white glaze; three animals in underglaze peach-bloom.

Height $8\frac{1}{4}$ ".

Acc. No. 42.724

Blue and White Wares

185. Long-necked, bottle-shaped vase with peony designs. Blue double-circle on base.

Height $18\frac{3}{4}$ ".

Acc. No. 42.711

De Accessioned

186-7. Pair long-necked, bottle-shaped vases decorated with dragons and lions. Coll.: J. B. Lee.

Height $17\frac{1}{2}$ ".

Acc. No. 42.705

Height $17\frac{3}{4}$ ".

Acc. No. 42.706

De Accessioned

188. Soft-paste bottle on high, spreading foot, decorated with dragons and clouds in cracked ground. Ch'eng Hua mark (Plate XXXII). Coll.: J. Pierpont Morgan.

Height $7\frac{11}{16}$ ".

Acc. No. 42.725

De Accessioned

189. Long-necked, bottle-shaped vase with dragon in relief on shoulder. Peacock-blue glaze; white base.

Height $16\frac{1}{2}$ ".

Acc. No. 42.691

De Accessioned

190. Baluster-shaped vase with spreading foot, cylindrical neck, and flat lip. Raised peony designs. Turquoise-blue glaze; white base (Plate XXXIV). Coll.: Henry Sampson.

Height $8\frac{5}{8}$ ".

Acc. No. 42.687

191. Hexagonal flower-pot with straight sides expanding at mouth, flat lip, and six small feet. Green, yellow, turquoise, and white figures, animals, and trees applied in relief on an aubergine-brown ground.

Height $6\frac{1}{4}$ "; width $10\frac{1}{2}$ ".

Acc. No. 42.651

Yung Cheng Period, 1722-1735.

Wares decorated with *famille rose* enamels.

192. Slender baluster-shaped vase with arched spreading foot and flaring mouth; Fu, Lu, Shou on body, deer on neck. Base cream-white (Plate XXXVI).

Height 17".

Acc. No. 42.692

Deaccession

193. Same as above, but with bird on branch and flowers (Plate XXXVI).

Height 18".

Acc. No. 42.693

194-5. Pair octagonal baluster-shaped jars with short necks and covers surmounted with gilt dog handles. Completely divided into panels decorated with figures, birds, and flowers.

Height $34\frac{3}{8}$ ".

Acc. No. 42.652

Deaccession

Height $34\frac{7}{8}$ ".

Acc. No. 42.653

Deaccession

Peacock-blue Wares.

196-7. Pair beaker-shaped vases with raised belt, spreading foot, and trumpet-shaped mouth. Crackled (Plate XXXIV).

Height $10\frac{7}{8}$ ".

Acc. Nos. 42.689-90

690

198. Baluster-shaped vase with tall neck and flaring mouth. Crackled.

Height $8\frac{3}{4}$ ".

Acc. No. 42.688

Deaccession

Soft-paste Blue and White Wares.

199. Pear-shaped vase with straight foot and flaring mouth, decorated with Taoist saint on dragon (Plate XXXII).

Height $6\frac{1}{4}$ ".

Acc. No. 42.727

200. Beaker-shaped vase with raised belt, spreading foot, and trumpet-shaped mouth. Landscape decoration (Plate XXXII). Coll.: Henry Sampson.

Height $9\frac{1}{4}$ ".

Acc. No. 42.726

201. Pear-shaped vase with sloping foot and flaring mouth. Dragon and cloud decoration. Ch'eng Hua mark in blue double-circle (Plate XXXII). Coll.: Henry Sampson.

Height $11\frac{1}{4}$ ".

Acc. No. 42.728

Ch'ien Lung Period, 1735-1795.

202. Bottle-shaped vase with straight foot. Pheasants and tree-peony in *famille rose* enamels. Ch'ien Lung mark in red on glaze on base (Plate XXXVI). Coll.: George R. Davies.

Height $15\frac{5}{8}$ ".

Acc. No. 42.720

Deaccession

203. Vase with elongated ovoid body and flaring mouth. Quail, tree-peony, and geometric symbols in various enamels. Turquoise-green glaze in mouth and neck. Lip gilded (Plate XXXV). Colls.: Prince Choo; Alfred Trapnell. Height 27 $\frac{1}{4}$ ". Acc. No. 42.719

204. Four-sided vase with ovoid body, spreading foot, and short neck. Birds, trees, and flowers in various enamels. Two stylized dragon handles with gold floral designs on *rouge de fer* ground. Ch'ien Lung mark. Coll.: George R. Davies. Height 10 $\frac{3}{4}$ ". Acc. N. 42.712

205. High-shouldered vase with short foot and flaring mouth. Quatrefoil in section. Cracked camellia-leaf green glaze. Coll.: Lockwood. Height 8 $\frac{1}{4}$ ". Acc. No. 42.679

206. Stem-cup with wide deep bowl raised on spreading foot. Buddhist symbols and lotus designs in blue on a white ground. Ch'ien Lung mark in blue inside. Height 5 $\frac{1}{4}$ "; diameter 5 $\frac{1}{8}$ ". Acc. No. 42.648

207. Baluster-shaped vase with flaring lip and foot. Deep red glaze shoaling to white at lip. Cracked cream-colored glaze inside neck. Base, foot, and glaze at foot ground down. Coll.: J. Pierpont Morgan. Height 17". Acc. No. 42.697

Nineteenth Century

208. Three-color, bottle-shaped vase. Symbolic figures, animals, fish, and the Eight Precious Objects in green, aubergine, and white on a yellow ground. Two dragons applied in full relief. Hexagonal, three-footed stand of later date. Height 15 $\frac{3}{4}$ ". Stand 17 $\frac{1}{8}$ ". Acc. No. 42.680

209-10. Pair ovoid lanterns with short foot and neck. Indoor and outdoor scenes in *famille verte* enamels. Coll.: Richard Bennett. Height 8 $\frac{3}{8}$ ". Acc. No. 42.694
Height 8 $\frac{1}{2}$ ". Acc. No. 42.695

JADES

Ch'ing dynasty, 1644-1912.

Ch'ien Lung Period, 1735-1795.

211. Spinach-green incense burner in shape of lotus blossom with seated Buddhas on petals. Short neck below blossom and base in shape of inverted lotus with Eight Buddhist Emblems on petals (Plate XXXVI). Height 7". Acc. No. 42.618

212. Emerald-green and white covered bowl in the shape of an incense-burner with dragon knob and handles with pendent rings. *T'ao-i'ieh* masks in low relief. Four *i'ao-i'ieh* feet. HAO JAN T'ANG incised on base. Height 6". Acc. No. 42.620



192

202

193

FAMILLE ROSE VASES

192-3 YUNG CHENG PERIOD, 1722-35

202 CH'EN LUNG PERIOD, 1735-95



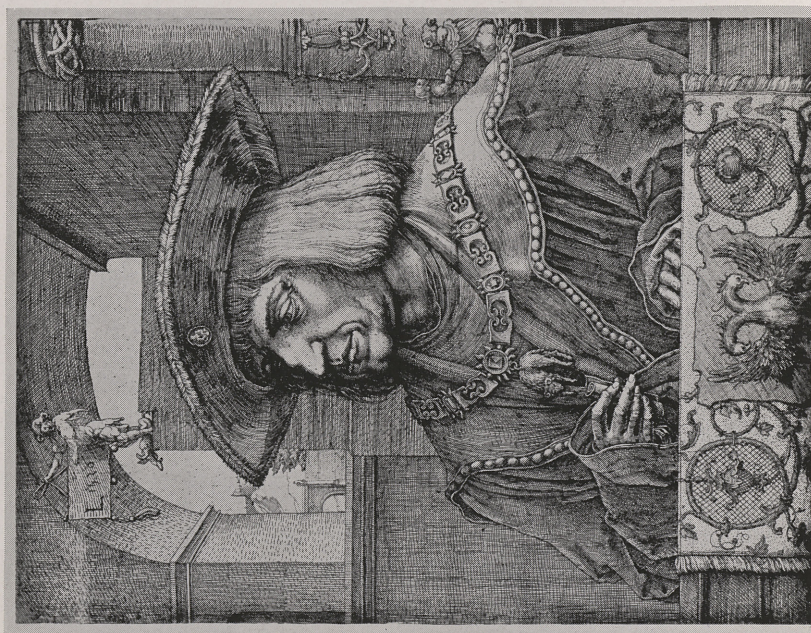
213

211

214

JADES

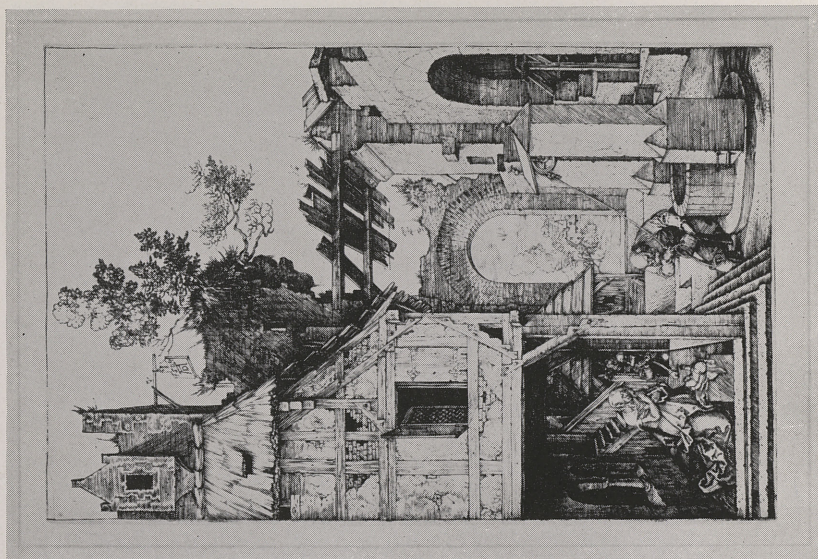
CH'EN LUNG PERIOD, 1735-95



234. PORTRAIT OF THE EMPEROR MAXIMILIAN I

LUCAS HUYGENSZ VAN LEYDEN

Engraving and Etching, Dutuit V. 91.172



226. THE NATIVITY

ALBRECHT DÜRER

Engraving, Dodgson 38

213. Spinach-green covered incense-burner. Base decorated with stylized birds and geometrical patterns in relief; cover pierced with similar designs. Two bird handles with pendent rings. Ch'ien Lung mark (Plate XXXVI). Height $6\frac{7}{8}$ ". Acc. No. 42.619

214. Green covered incense-burner with pierced and incised floral designs, two lions on cover, and two dragon-head handles with pendent rings (Plate XXXVI). Height $7\frac{3}{4}$ ". Acc. No. 42.621

215. Spinach-green incense-burner with pierced floral designs and four pierced floral handles. Height $5\frac{3}{4}$ ". Acc. No. 42.617

DEPARTMENT OF PRINTS

Among the earliest prints chosen by Mr. Severance in his collecting is "The Nativity," by Dürer. Slightly later is one of the most authentic portraits of Dürer's patron, the Emperor Maximilian, etched by Lucas Van Leyden in the Low Countries. It was in this region that Rembrandt, in the next century, brought etching to its peak. His interpretations of subject matter, especially biblical themes, were original and untraditional. "Christ, with the Sick around Him, Receiving Little Children," known as the "Hundred Guilder" print, is one of the greatest renderings of a religious subject. Contemporary with Rembrandt's work, are two etched portraits by Van Dyck. Of this same period are several examples of the official French court engraver of Louis XIV, Nanteuil, notably the portrait of "Cardinal Richelieu."

In the eighteenth century, the print makers used currently renowned paintings as subjects for color-engravings and mezzotints, the techniques of which they developed to such a high degree that they achieved an originality of their own. An example is Thomas Watson's "Portrait of Lady Bampfylde," after Reynolds.

In the nineteenth century there was a return again to the use of original subject matter. Two of the possibly greatest exponents of this period in the etching field were Meryon, especially in his "Gallery of Notre Dame," and Whistler.

HENRY S. FRANCIS

CATALOGUE OF PRINTS

BARTOLOZZI, FRANCESCO, BRITISH (BORN IN ITALY), 1727-1815.

216. THE HONORABLE ANNE BINGHAM (daughter of Charles Bingham, 1st Earl of Lucan). Stipple engraving printed in colors, after a painting by Reynolds in the collection of Earl Spencer, Althorp Manor, England.

O'Donoghue I. 189. 1.

Acc. No. 42.729

217. JANE, COUNTESS OF HARRINGTON, AND HER CHILDREN: Charles, Viscount Petersham, and The Honorable Lincoln Stanhope. Stipple engraving printed in colors, published 1789, after a painting by Reynolds.

Jane Fleming was the wife of Charles Stanhope, 3rd Earl of Harrington.

O'Donoghue II. 450. 3.

Acc. No. 42.730

218. THE RIGHT HONORABLE COUNTESS SPENCER (Lavinia, daughter of Charles Bingham, 1st Earl of Lucan, and wife of George John, 2nd Earl Spencer, 1st Lord of the Admiralty under Pitt). Stipple engraving printed in colors, published 1787, after a painting by Reynolds in the collection of Earl Spencer, Althorp Manor, England.

O'Donoghue IV. 160. 1.

Acc. No. 42.731

219. LADY SMITH AND HER CHILDREN. Stipple engraving printed in colors, published 1789, after a painting by Reynolds in the Metropolitan Museum.

O'Donoghue IV. 137. 1.

Acc. No. 42.732

220. THE AFFECTIONATE BROTHERS (the three sons of Peniston Lamb, 1st Viscount Melbourne: The Honorable Peniston, William, and Frederick James). Stipple engraving printed in colors, published 1791, after a painting by Reynolds.

O'Donoghue V. 47. 1.

Acc. No. 42.733

BONE, SIR MUIRHEAD, BRITISH (SCOTCH), 1876-

221. RYE, FROM CAMBER (Sussex, England). Drypoint, 1907.

Dodgson 205, state I/II published states.

Acc. No. 42.734

222. THE BALLANTRAE ROAD (Ayrshire, Scotland). Drypoint.

Dodgson 212, state XV/XV published states.

Acc. No. 42.735

CAMERON, SIR DAVID YOUNG, BRITISH (SCOTCH), 1865-

223. DOGE'S PALACE, VENICE. Etching with drypoint, 1902.

Rinder 326, state II/II.

Acc. No. 42.736

COUSINS, SAMUEL, BRITISH (ENGLISH), 1801-1887.

224. MISS ROSAMOND CROKER (Rosamond Pennell, adopted daughter of The Right Honorable John Wilson Croker; later wife of Sir George Barrow, 2nd Baronet of Ulverstone). Mezzotint, published 1828, after a painting by Lawrence in the collection of J. Pierpont Morgan.

Whitman 49, state III/IV.

Acc. No. 42.737

DICKINSON, WILLIAM, BRITISH (ENGLISH), 1746-1823.

225. MRS. MATHEW (Ellis Smyth, wife of Francis Mathew, later 1st Earl of Llandaff). Mezzotint, published 1780, after a painting by Reynolds.

Russell 188 (48), state II/III.

Acc. No. 42.738

DÜRER, ALBRECHT, GERMAN, 1471-1528.

226. THE NATIVITY (Plate XXXVII). Engraving, 1504.

Dodgson 38, only state.

Acc. No. 42.739

DYCK, SIR ANTHONY VAN, FLEMISH, 1599-1641.

227. SELF PORTRAIT. Etching, 1645.

Wiberal 4, state I/IV.

Acc. No. 42.740

228. FRANS SNYDERS (Flemish artist). Etching.

Wiberal 11, state I/IV.

Acc. No. 42.741

GELLÉE, CLAUDE (LORRAIN), FRENCH, 1600-1682.

229. THE COWHERD (Le Bouvier). Etching, 1636.

Robert-Dumesnil XXI. 168. 8, state III/IV.

Acc. No. 42.742

HADEN, SIR FRANCIS SEYMOUR, BRITISH (ENGLISH), 1818-1910.

230. THAMES FISHERMEN. Etching and drypoint, 1859.

Harrington 11, state III/III published states.

Acc. No. 42.743

JONES, JOHN, BRITISH (ENGLISH), c.1745-1797.

231. MRS. JORDAN AS "HYPOLITA" (Dorothy Bland, famous Irish actress in Colley Cibber's play "She Would and She Would Not"). Mezzotint printed in colors, published 1791, after a painting by Hoppner.

Russell 756 (41), state IV/IV.

Acc. No. 42.744

LALANNE, MAXIME, FRENCH, 1827-1886.

232. THE CANAL AT PONT SAINTE-MAXENCE, FRANCE. Etching.

Beraldi IX. 21. 88.

Acc. No. 42.745

LEPÈRE, LOUIS AUGUSTE, FRENCH, 1849-1918.

233. REIMS CATHEDRAL. Etching.

Acc. No. 42.746

LEYDEN, LUCAS HUYGENSZ VAN, DUTCH, 1494-1533.

234. PORTRAIT OF THE EMPEROR MAXIMILIAN I (Plate XXXVII). Engraving and etching, 1520.

Dutuit V. 91. 172, only state.

Acc. No. 42.747

MCBEY, SIR JAMES, BRITISH (SCOTCH), 1883-

235. NIGHT IN ELY CATHEDRAL. Etching, 1915.

Hardie 161, only published state.

Acc. No. 42.748

MERYON, CHARLES, FRENCH, 1821-1868.

From the "Etchings of Paris" Series:

236. GALLERY OF NOTRE DAME (Plate XXXVIII). Etching, 1853.
Delteil & Wright 26, state III/V. Acc. No. 42.749

237. THE EXCHANGE BRIDGE (Le Pont-au-Change). Etching, 1854.
Delteil & Wright 34, state V/XII. Acc. No. 42.750

238. THE APSE OF THE CATHEDRAL OF NOTRE DAME (L'Abside de Notre-Dame de Paris). Etching, 1854.
Delteil & Wright 38, state IV/VIII. Acc. No. 42.751

NANTEUIL, ROBERT, FRENCH, 1623 (?) - 1678.

239. ÉTIENNE JEHANNOT DE BARTILLAT (Treasurer general of France under Anne of Austria). Engraving, 1666.
Petitjean & Wickert 13, state I/II. Acc. No. 42.752

240. POMPONE II DE BELLÈVRE (Second Plate). (First President of the Parliament of Paris.) Engraving after a painting by Charles Le Brun.
Petitjean & Wickert 16, state II/IV. Acc. No. 42.753

241. CARDINAL RICHELIEU (Armand Jean du Plessis, French prelate and statesman; chief minister of Louis XIII, 1624-1642). Engraving, 1657, after a painting by Philippe de Champagne in the Louvre.
Petitjean & Wickert 200, state I/IV. Acc. No. 42.754

REMBRANDT (REMBRANDT HARMENSZ VAN RIJN), DUTCH, 1606-1669.

242. LANDSCAPE WITH A COTTAGE AND HAY BARN. Etching, 1641.
Hind 177, only state. *Withdrawn* 5/68 Acc. No. 42.755

243. JAN CORNELIS SYLVIUS, PREACHER. Etching and Drypoint, 1646.
Hind 225, state II/II. Acc. No. 42.756

244. CHRIST, WITH THE SICK AROUND HIM, RECEIVING LITTLE CHILDREN (The "Hundred Guilder" Print). (Plate XXXIX). Etching, c. 1649.
Hind 236, state II/II. Acc. No. 42.757

245. JACOB HAARING (The "Old Haaring"). Etching and Drypoint, c. 1655.
Hind 287, state II/II. Acc. No. 42.758

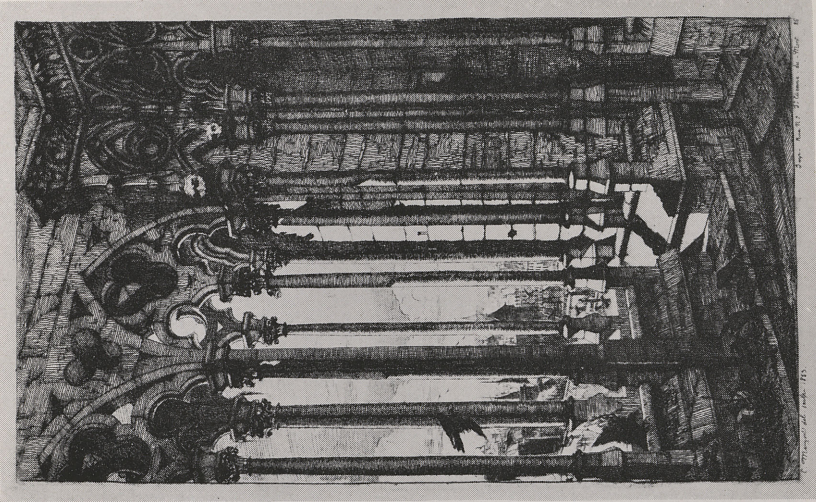
246. JAN LUTMA, THE ELDER, GOLDSMITH AND SCULPTOR. Etching and Drypoint, 1656.
Hind 290, state II/III. Acc. No. 42.759

REYNOLDS, SAMUEL WILLIAM, I, BRITISH (ENGLISH), 1773-1835.

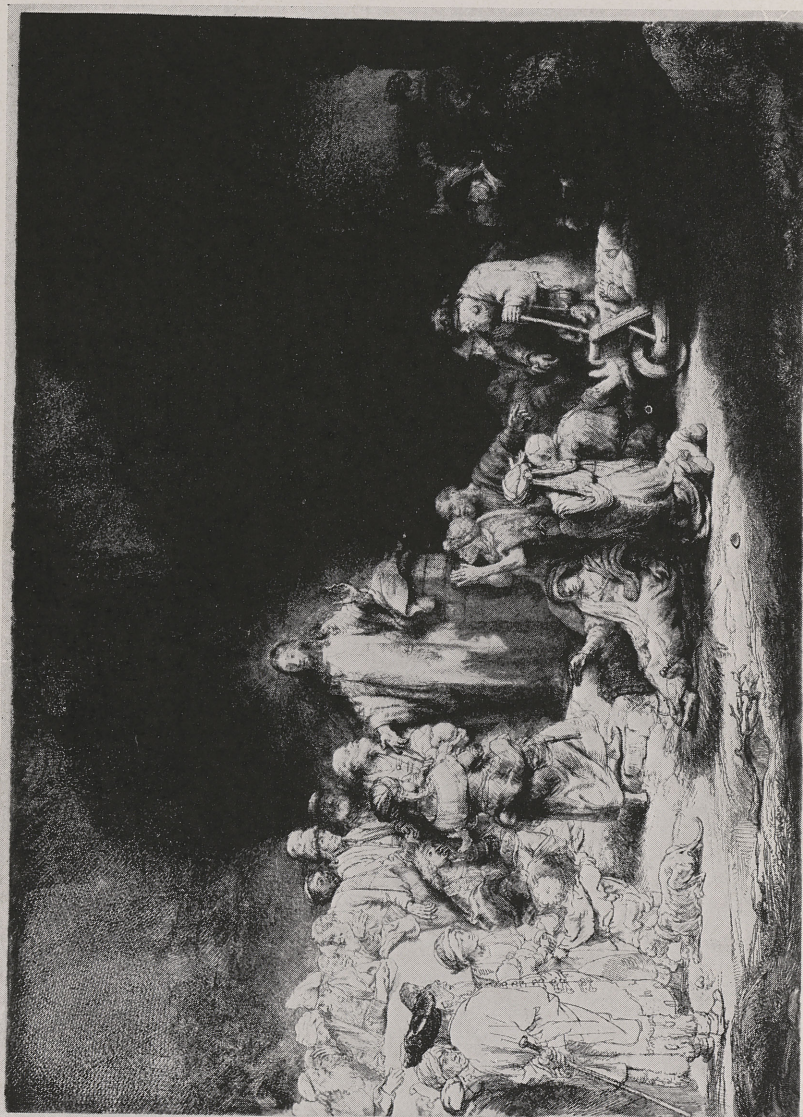
247. THE COUNTESS OF OXFORD (Jane Elizabeth Scott, wife of Edward Harley, 5th Earl of Oxford). Mezzotint printed in colors, published 1799, after a painting by Hoppner in the National Gallery, London.
O'Donoghue III. 394. 2. Acc. No. 42.760



248. PORTRAIT OF LADY BAMPFYLYDE THOMAS WATSON
Mezzotint, Russell 1549 (2)



236. GALLERY OF NOTRE DAME CHARLES MERYON
Etching, Deltail & Wright 26



244. CHRIST, WITH THE SICK AROUND HIM, RECEIVING LITTLE CHILDREN REMBRANDT HARMENSZ VAN RIJN
Etching, Hind 236 The "Hundred Guilder" Print

WATSON, THOMAS, BRITISH (ENGLISH), 1743 (?) - 1781.

248. PORTRAIT OF LADY BAMPFYLDE (Catherine Moore, wife of Sir Charles Warwick Bampfylde, Bart.) (Plate XXXVIII). Mezzotint, published 1779, after a painting by Reynolds in the National Gallery, London.

Russell 1549 (2), state II/III.

Acc. No. 42.761

WHISTLER, JAMES ABBOTT MCNEILL, AMERICAN, 1834-1903.

249. SHIPPING AT LIVERPOOL. Etching and drypoint, 1867.

Kennedy 94, state II/II.

Acc. No. 42.763

250. THE DYER. Etching.

Kennedy 219, state III/IV, touched proof.

Acc. No. 42.768

251. LITTLE DRAWBRIDGE, AMSTERDAM. Etching.

Kennedy 412, state II/II.

Acc. No. 42.769

From the "Twelve Etchings from Nature" (The French Set).

252. THE KITCHEN. Etching.

Kennedy 24, state II/III.

Acc. No. 42.762

From the "Twelve Etchings" (The First Venice Set).

253. THE TRAGHETTO, No. 2. Etching.

Kennedy 191, state Va/VI, undescribed state.

Acc. No. 42.764

254. THE BEGGARS. Etching.

Kennedy 194, state IX/IX.

Acc. No. 42.765

From the "Twenty-six Etchings" (The Second Venice Set).

255. NOCTURNE: PALACES. Etching and drypoint.

Kennedy 202, state VI/IX.

Acc. No. 42.766

256. THE BALCONY. Etching.

Kennedy 207, state X/XI.

Acc. No. 42.767

ZORN, ANDERS LEONARD, SWEDISH, 1860-1920.

257. MONA. Etching, 1911.

Asplund 242, state III/III.

Acc. No. 42.770

DEPARTMENT OF EGYPTIAN ART

BRONZES

Included in the Severance Bequest are seven bronze statuettes of gods and one of a sacred cat. The usual gods are represented: Osiris, Isis, Harpocrates, Hathor, Amen-Ra, Neith.

Of greatest interest is the small cat, Cat. No. 265. Though many such figures remain to prove the popularity of Bast, the cat-goddess in ancient Egypt, few have survived bearing the

jewelry with which they were originally adorned. The Severance cat still retains a gold earring in one pierced ear; the other has been lost. The decoration of bronze cats with jewelry was common in Egypt and probably derives "from the enthusiasm of devotees wrought up to fling their personal jewellery around the necks of the sacred images at some moment of supreme devotion. The figures then that have come down to us would be small-scale copies of such images."¹ SILVIA WUNDERLICH

¹ N. & B. Langton. *The Cat in Ancient Egypt* (Cambridge, 1940).

CATALOGUE OF EGYPTIAN BRONZES

XXVI-XXX Dynasty

258. OSIRIS SEATED.

Height 12".

Acc. No. 42.778

259. OSIRIS STANDING.

Height 9½".

Acc. No. 42.771

260. HARPOCRATES.

Height 7½".

Acc. No. 42.777

261. ISIS WITH HORUS THE CHILD.

Height 6½".

Acc. No. 42.774

262. HATHOR.

Height 6½".

Acc. No. 42.773

263. AMEN-RA.

Height 10".

Acc. No. 42.772

264. NEITH.

Height 7".

Acc. No. 42.775

265. CAT. Ears pierced; gold earring in one.

Height 2¾".

Acc. No. 42.776

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